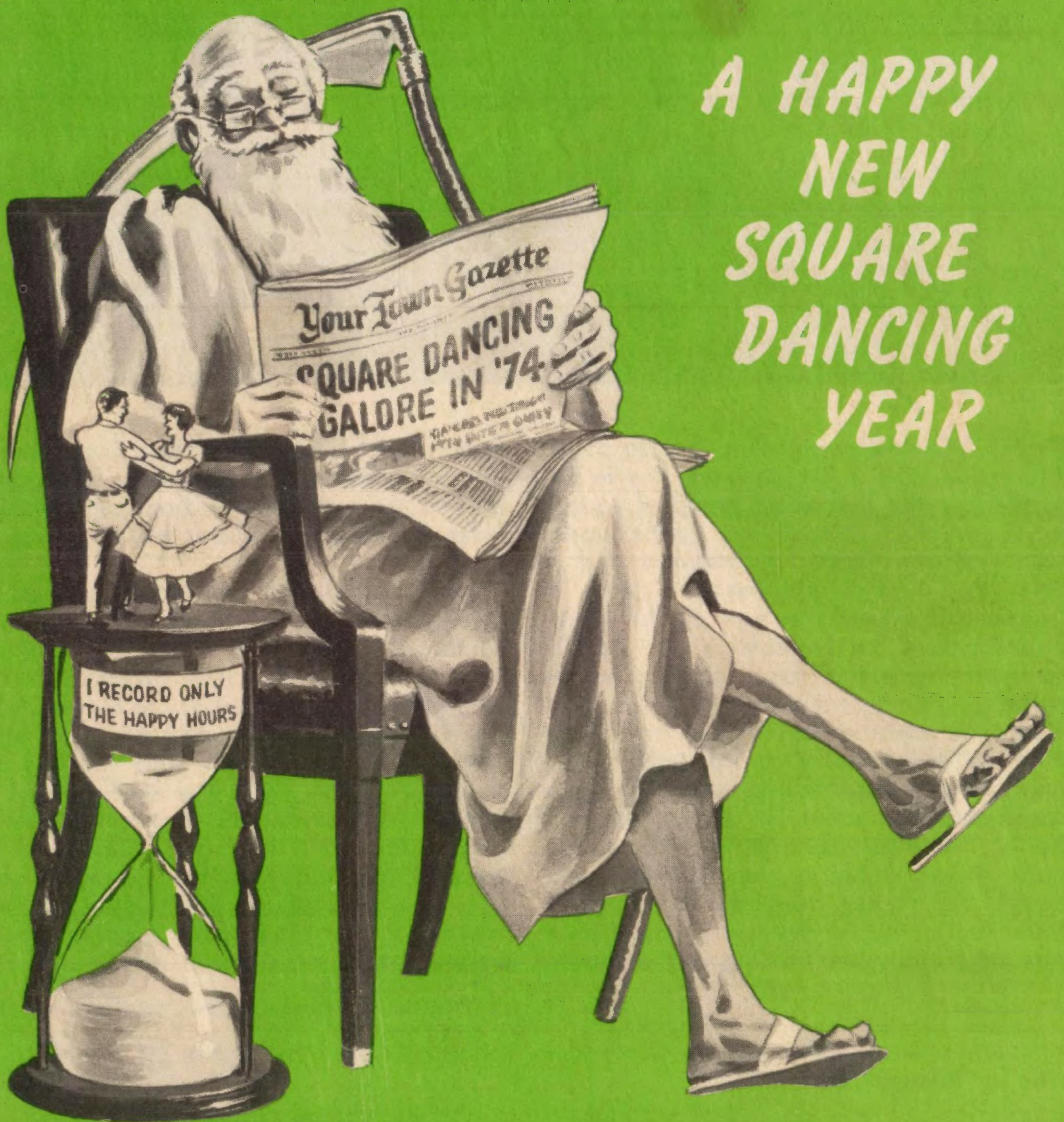


SQUARE DANCING

JANUARY, 1974

60¢ PER COPY

*A HAPPY
NEW
SQUARE
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YEAR*



official magazine The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY

Can't you just picture yourself In this scene?



THERE YOU ARE—standing beside a picturesque lake in Switzerland. You're surrounded by the friendliest group of square dance traveling companions in the world. You've square danced in Holland and in Berlin. You had a banquet in a castle in Shannon, followed the trail of the leprechauns across the Emerald Isle to Dublin, eating the greatest food, staying in the really fine hotels and traveling in your own private, air conditioned motor coaches. Next came Holland, flowers galore, rides on the canals, the cheese marts, etc. Then your magic carpet (modern jet) swept you into one of the most fascinating cities in the world—West Berlin. It was here that you shared with square dancers from all parts of the world the All Europe Square Dance Roundup. Finally, the frosting on the square

dance travel cake—story book Switzerland. You view the land of the Alps with tours up into the high country, boat rides on the lakes, banquet in a castle, and oh, so much more.

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Additional illustrated brochures sent on request.

For information on other square dance tours, including April-May Orient, 1974—write for information.



The American Square Dance Workshop

462 North Robertson Blvd., Los Angeles, California 90048



FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Congratulations on your 25th! For the many years of invaluable services rendered, we wish to say to the staff and all concerned a heart-felt thank you. We think the November cover is especially beautiful, the color and art work most attractive.

Harry and Frona Bullard
Whitmore, California

Dear Editor:

A great many couples drop out of square dancing because of poor instruction. My partner and I had about given up when we were invited to try another caller. Within a month the 20 or 30 calls that had been giving us trouble for the past six months fell right into place and we became confident square dancers. In one instance the caller tried to teach us Tea Cup Chain for 55 minutes and failed.

The new caller had us doing it in five minutes. Our original beginners' class started with seven squares, only five couples finally joined the club. And these were *couples who had danced before and were in only for a brush up*. What to do about it? All we can do is suggest to friends who are interested to be
(Please turn to page 53)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE

VOL. XXVI - NO. 1

SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

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GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Administrative Assistant	Ken Kernen
Dancers Walkthru	Becky Osgood
Subscriptions	Jean Barnes
Processing	Joy Cramlet
Miscellaneous Sales	Polly Abraham
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RED HOT



FUEL SHORTAGE AS IT AFFECTS SQUARE DANCING: Word from Earl Johnston (Connecticut) in mid-December, "Most clubs in the area dance in the public schools and the State is daily making rulings cutting back the use of the buildings. Latest is no use of school buildings after 4 p.m." Dancers in the area are taking a "wait and see" attitude, allowing things to quiet down a bit before taking action.... The '74 National Convention (San Antonio, Texas) with a pre-registration of more than 6500, suggests a number of fuel saving ideas: Consider the use of public transportation and car pools. If you're planning to fly be sure to make early flight reservations... **WINTER ASILOMAR** is going ahead as scheduled.

TEACHING RECORD SERIES TO BE A MOTION PICTURE: The first of the American Square Dance Society's series of LP teaching records will soon be available in 16 mm color sound prints. Record 6001-Level One of the Bob Ruff/Jack Murtha series was filmed in December by a leading educational film production company and will be available later this year for schools. Technical direction on the film was provided by Bob Ruff.

CALLER PASSES: Lee Boswell, well-known caller in the Los Angeles area, passed away suddenly in December. A pioneer in contemporary calling, Lee will be greatly missed by his many friends in and out of the activity.

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move we'll have time to re-direct your subscription. Just follow the instructions on the form at the right. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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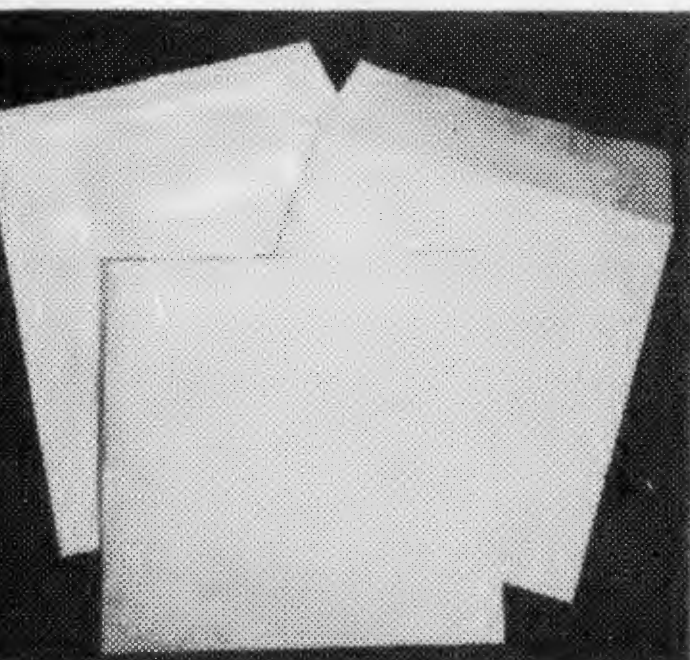
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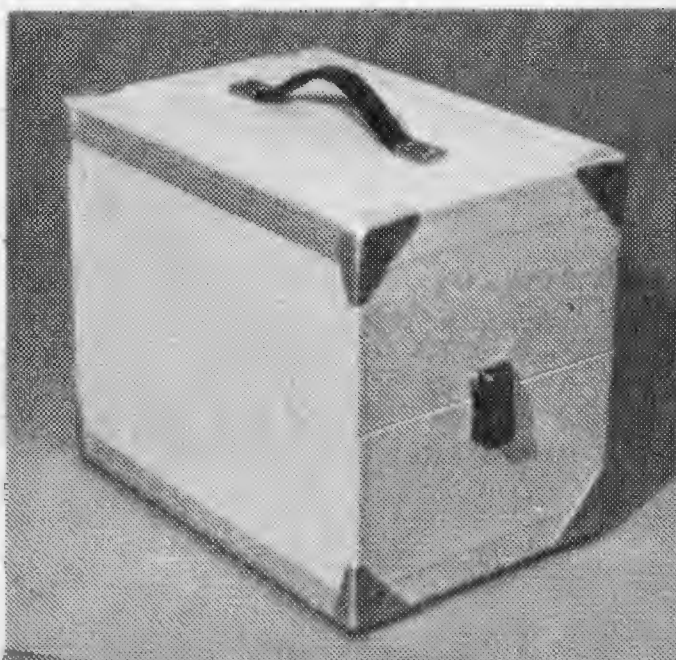
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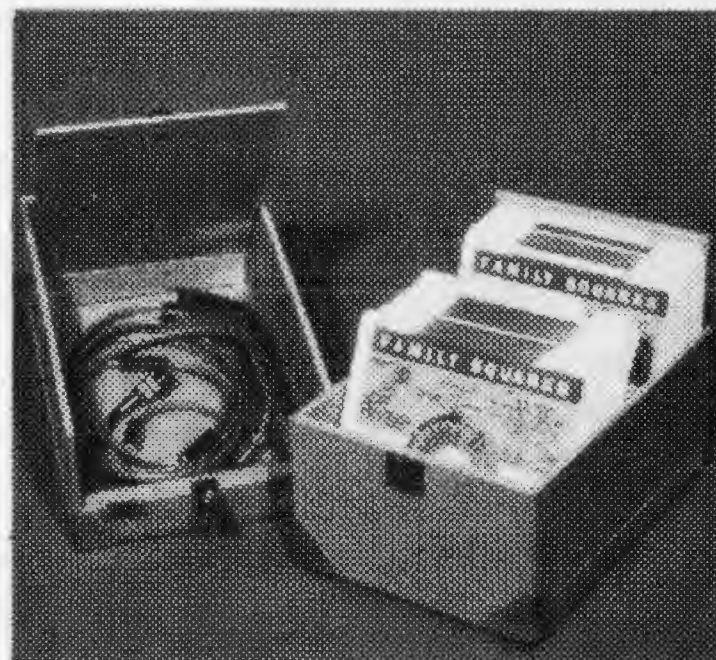
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AS I SEE IT

bob osgood

January, 1974

A BRIGHT, HAPPY, SQUARE DANCING New Year to you all! There's nothing like starting out a year with great optimism and anticipation but that's the way it is.

We made six random phone calls this past week to six sections of the continent and talked with three callers and three dancer-leaders who were officers in either clubs or dancer associations. The Word is, "all is going well with square dancing." In five of the six areas class registrations were considerably up over the past year and in the sixth city things were status quo. Clubs appeared healthier in all the areas.

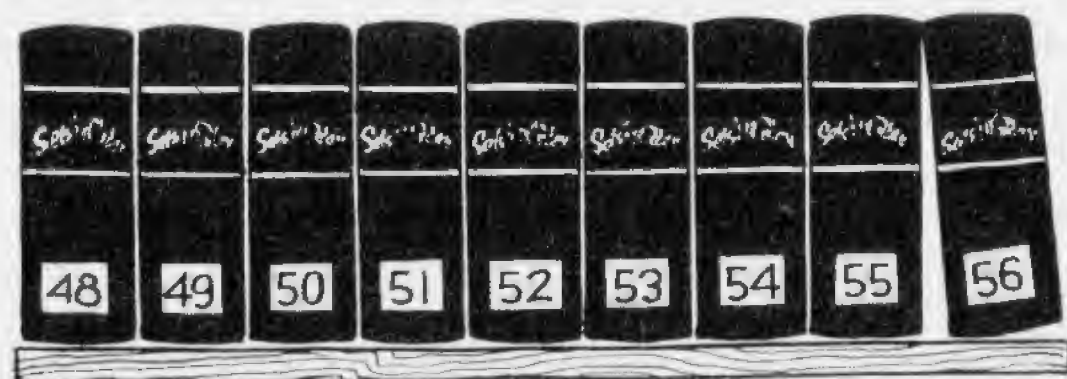
If it's any indication of the influx of new dancers, we've been swamped with orders for the Basics and Extended Basics Handbooks and for graduation diplomas, which should tell us something. More pre-registrations have been received for the coming National Convention set for San Antonio this next June than they had anticipated. This is a good time to mention that if you haven't as yet sent in your pre-registration you'll find your application form on page 39.

This coming year we could notice some changes in the activity due to fuel and other shortages. We recognize the effect limited supplies of gasoline may have on attendance at some square dance events, on traveling callers and traveling dancers, but we're beginning to notice another and rather surprising result of the shortages.

Because the plastic used in making phonograph records is a petroleum product, we can expect to see some tightening up of singing call, round dance and hoedown record releases. Already, due to the shortages, many of the pressing plants have given notice to square dance recording companies of their inability to fill orders. Those plants that are still producing are increasing their price to the spe-

cialty labels to the point where we can expect to pay as much as \$2.00 per 7" disc in the near future.

On the brighter side again is the fact that, as one caller put it recently "... even if we had to put an end to all new releases starting tomorrow, we'd have more than enough records already pressed and on the dealer's shelves to last for a long time." The great bulk of the activity today is made up of dancers who have come into square dancing in the past five or six years. For them, singing calls that we enjoyed ten or fifteen years ago would be like brand new dances. Some of the "hit" rounds of a decade ago are still just as exciting today as they were when first released. All things considered, square dancing should be able to ride through most any crisis with only a modicum of difficulty.



An Offer for Archive Centers

WE HAVE NOW ACCUMULATED a number of complete sets of back issues of Sets in Order (SQUARE DANCING magazine) from November, 1948 through the present issue. As a means of helping to establish archives centers around the world, we will ship a complete set, free of charge, to any caller's group, dancer's association, or individual who is in a position to make the volumes available to square dancers, students and other interested individuals in the area.

If you would like to apply for one of these collections, write us (on official stationery if the request is being made by an association) and simply tell us you would like the back

issues and let us know how they will be used. The shipments will be made freight collect with the recipients footing the shipping expense.

Looking Through This Issue

WE THOUGHT WE COULD GET BY with just a sampler of the past in our Anniversary ramblings last November. But no, you evidently want to hear more of what went on in the earlier years of square dancing. As a result, we've asked Becky to research the years 1955-1959 in Sets in Order (SQUARE DANCING magazine) and come up with more direct quotes.

What evidently impressed many of you was the fact that today we are still talking about the same things we talked about ten, fifteen, twenty or more years ago. We were concerned about too many new rounds, too many new movements, rough dancing, competition, etc. We were impressed with the great potential for the activity and we were high in our praise for what many of the leaders were accomplishing.

You also commented about Frank Grunden's cartoons and evidently would like to see more. So, on pages 30 and 31 we'll be doing some more reminiscing by way of reprints. We'll travel back in time to see the funny side of square dancing life with that man Grunden (see page 84).

Also, this month we put the spotlight on three sets of callers and teachers who are doing outstanding work in the field of square and round dancing. Our Caller of the Month (see page 52) is Ed Fraidenburg of Midland, Michigan. The Feature Caller whose picture, collection of calls and biography fill the first two pages of the Workshop Section (starting on page 39) is Angus McMorran of Ottawa, Ontario, Canada. The round dance couple we're paging (see page 26) are the Beatties, Bill and Betty, of Miramar, Florida.

Basically Speaking

WE DIDN'T FULLY REALIZE what a hornet's nest we were stirring up this past year when we began zeroing in on the problems brought about by the almost uncontrolled influx of new movements. This is no new situa-

tion for the activity but the encouraging results of the articles in last November's Anniversary issue indicate that a great number of leaders are giving serious thought to some possible solutions.

As our lead article this month we have the results of a study made for us by one Bill Davis, a resident of Menlo Park, California. It's Bill's contention that we'll be in a much better position to recommend future directions for square dancing if we know just exactly what is being called and danced today. Sometimes we feel that everything we're dancing is brand new and that we're dropping all of the basic foundation material. Bill proves that this isn't the case. He explains how a series of tabulations made at conventions and club dances during the coming year may provide the activity with some very useful information. Read what he has to say beginning on page 9. You'll find it quite enlightening.

Scholarships 1974

IT HAS BEEN THE PRACTICE of The American Square Dance Society each year to award one or more partial or full scholarships to attend one of the accredited callers' schools throughout the country. Again in 1974, aspiring callers who might otherwise not be able to attend one of these schools are invited to apply for a scholarship.

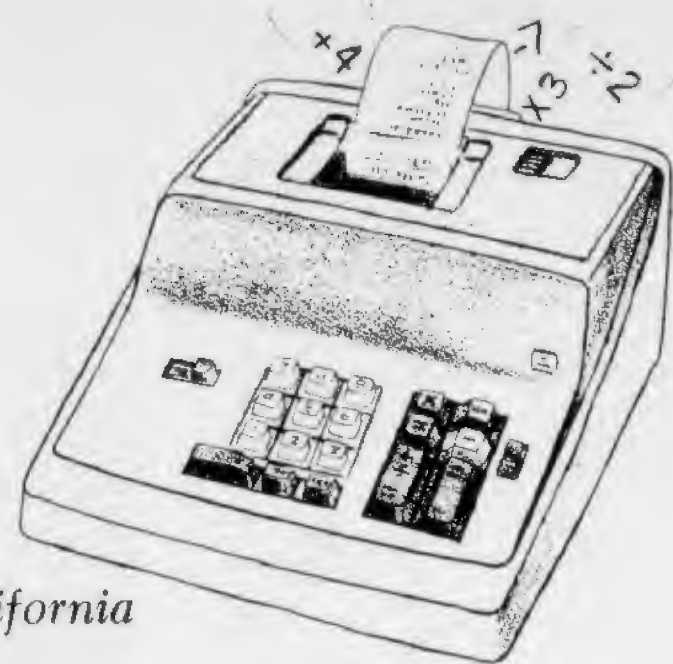
This year no applications will be sent out. Instead, applicants are requested to write a one-page letter giving their name, address, age, wife's name (if married), and a short resumé of background including a statement of why a scholarship would be important to them. Special attention will be paid to those applying who would not be financially able to attend a school on their own. A non-returnable photo of the applicant should accompany each letter.

The scholarship committee will meet and make its own decisions on March 5. All letters must be received before that date.

Individuals, clubs or associations interested in taking part in the annual project devoted to the development of new caller talent may write SIOASDS regarding the Caller Scholarship Sponsor's Program. What better use can you find for that well-stocked treasury than to help a young caller get his start in the activity?

Let's Count the Basics

By Bill Davis, Menlo Park, California



An intriguing approach to evaluating
the movements used in square dancing today

MANY SQUARE DANCE LEADERS are growing increasingly uneasy over the apparently never ending parade of experimental movements that seemingly threaten, like some unstoppable science fiction monster, to dominate and eventually destroy the entire square dance world. More than 210 new movements were reported in the various callers' note services in 1972 alone; 160 appeared in 1971 and 120 were introduced in the year before that. The Burleson Encyclopedia currently lists more than 1600 separate square dance commands, and the trend shows no sign whatsoever of slowing down. Concerned square dance leaders everywhere—callers and dancers alike—generally view this situation with a good deal of alarm, and more and more of them are beginning to ask: "Isn't there some way of controlling the number of square dance movements?"

But while many people *ask* the question, no one has, as yet, provided us with a workable answer! The truth of the matter is that there probably is no practical way to effectively control either the generation or the publication of new movements. While it may certainly be possible for us—through a stronger and more effective program of caller training—to substantially upgrade the judgment of our callers, and thus to improve the way in which new movements are either used or not used, it is also totally unrealistic to suppose that we will ever be able to suppress or in some way "control" the creation of experimental movements—or that we will be able to control or to effectively "censor" their eventual publication. This is not to say that the problem is

insolvable or that it cannot be effectively and successfully dealt with. As a matter of fact, based upon some very interesting statistical studies in Northern California, we may even discover that it is not actually necessary to "control" new movements in order to have them under control!

For example, did you know that in order to do 99% of the commands at a typical club level hoedown in 1973 you needed to know about 76 movements and that individual movements not in the most frequently used 76 account for less than 0.1% of the commands given? This tells us that in spite of the over 1600 movements now on the books, most dancers are exposed to fewer than 10% of them.

How to Cope

Therefore, the question confronting the caller teaching a beginners' class, a regular club, or even an advanced or challenge group need not be, "How in the world can I possibly cope with this deluge of experimental movements?" The critical question is, "What do I need to teach the dancers in order to maximize their enjoyment of square dancing?" In other words, what maneuvers are they most likely to encounter at dances called by other callers? Most dancers are not nearly so concerned with how many commands are in existence as they are with whether or not they can dance through an evening smoothly, comfortably, with a minimum of breakdowns, and with some feeling of achievement.

By utilizing material that is in current, frequent use we can eliminate the necessity of acting as censors and trying to decide which

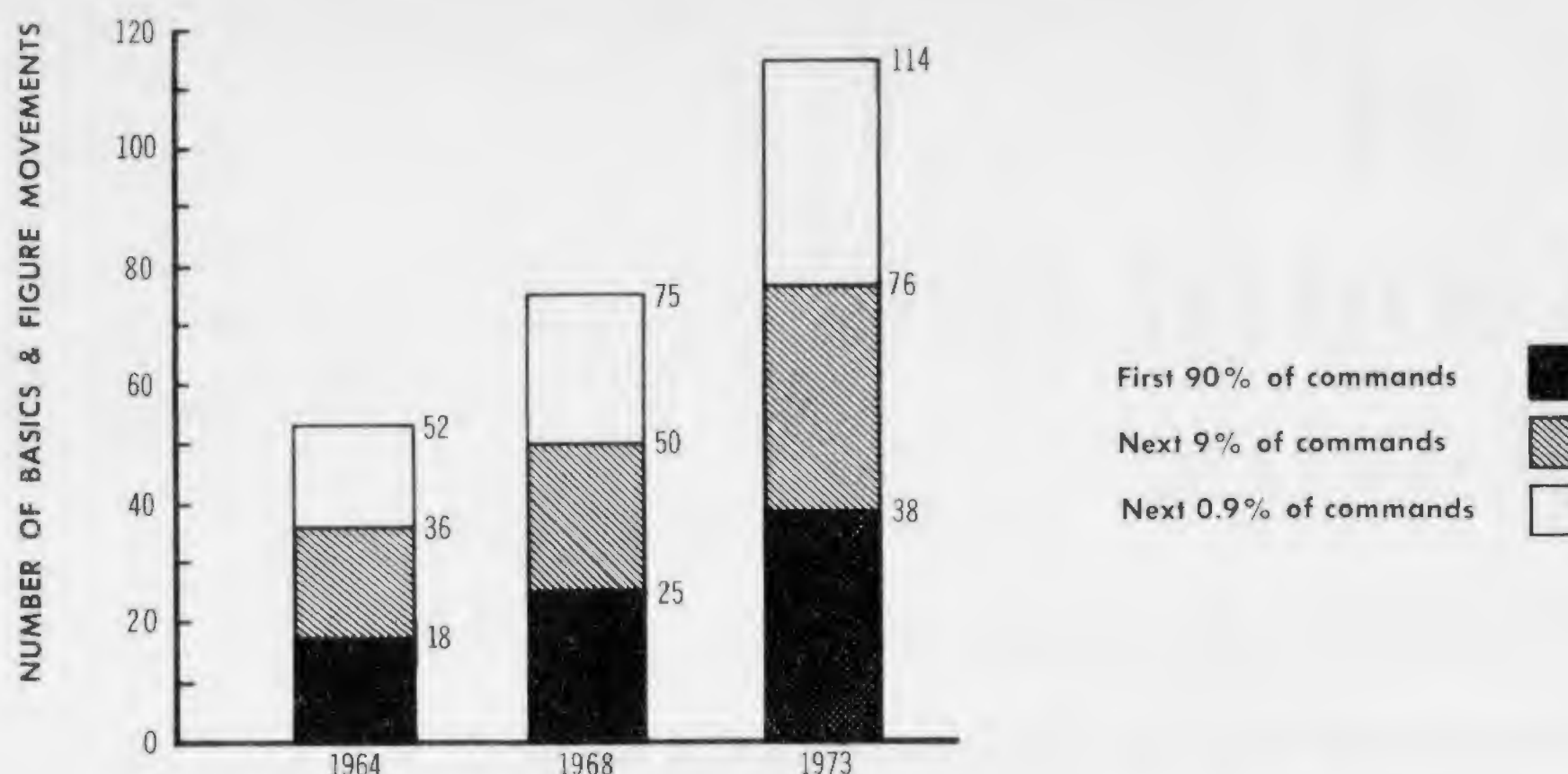


Figure 1. Number of Basics required to account for up to 99.9% of commands used—by year.

movements deserve X, R, PG, or G ratings. Instead, we can concentrate our energies on teaching and using the maneuvers that our dancers must know in order to be most compatible with the present environment.

For instance, if you as a caller/teacher decided that some movement—say Barge Thru—deserved an R rating and you, therefore, did not teach or use the command even though it was being used frequently on a national basis, then you would be doing your dancers a disservice. By the same token, you are being unfair to your dancers if you decide to teach the maneuver just because you like it and spend a great deal of time using it in spite of the fact that it is rarely used elsewhere. Since obvious time limitations make it impossible to use all the 1600 catalogued movements, you can best serve your dancers by using your time to expose them to the more frequently used commands.

We are not saying, “Eliminate Barge Thru (or any other command) from the book” or “prevent more ideas from being developed.” We are saying that by knowing the frequency of use of movements, the caller can remain in the driver’s seat and keep his dancers up to date by using relevant material without both he and his dancers feeling overwhelmed with the flow of new movements. The frequency count will not only point up the most “popular” of the so-called traditional commands, but will also allow leeway for the newest ideas.

The main concern in implementing this

concept is the question of how to develop a valid list of truly representative movements and determine their frequency of use. We feel there is a way, as simple as it is valid, to produce such a list for average club-dancer use. We propose tape recording the entire program in each of the main halls at the yearly National Convention and then counting the number of times each movement was used. With those figures we could easily compile a list beginning with those most frequently called and descending in numerical order through all the commands given.

This technique would provide a list that would be truly representative for several reasons. First, a large number of callers from all parts of the country would be participating so that the entire country would be represented. Second, each caller typically would be using his best and favorite material so that it would most likely represent what he considered good material in terms of his experience and assessment of the dancers on the floor. The dancers at the National are, of course, also very representative in that they, like the callers, come from all parts of the country.

With the results of this type of analysis available, a yearly list could be published that would identify for both callers and dancers those movements that were currently being used most often. Furthermore, as years went by, this type of information would provide a record of just how things changed; and from it we would begin to gain additional insight into the trends of square dance movements.

To get some idea of just what this information might tell us, let's take a more detailed look at the analysis we made in Northern California. We started nine years ago when the callers association there was struggling to find a way of handling the new ideas that were starting to come forth at the rate of about one or two per month. We proposed counting the commands at the local yearly festival, the Golden State Roundup, which featured three out-of-the-area callers plus 40 or 50 local callers.

Workshop Movements

The results were quite interesting. They showed that 18 movements accounted for 90% of all commands used, that 36 accounted for 99% of all commands used, and that a total of 52 different movements were used in the 5000-command sample analyzed. This we have illustrated graphically in Figure 1.

For those who have been dancing that long and would like to compare their repertoire with the movements in use in Northern California (a reasonably representative area) in 1964, we have included the list in Figure 2. The movements are arranged with the most frequently used at the top and proceeding down in sequence.

Since we had no current extensive recording of regular (club level) dances and wished to have some background against which to compare the 1964 results, we decided to do a frequency count of the movements in SQUARE DANCING magazine for 1973. We felt this source would provide reasonably rep-

resentative data—especially since the complete breakdowns for all currently released singing calls are printed. Between 800 and 900 commands appeared in each issue (including singing calls) and 12 issues contained over 10,000 commands.

With such a large data base and the fact that SQUARE DANCING reflects mainstream trends, it seemed reasonable that the results would be representative of average club experience. As it turns out, the statistics from this count correspond very closely with counts made from recordings of actual dances. Thus, we feel that the technique of counting the magazine movements produced quite valid results even though it is perhaps not as objective as counting movements at the National Convention.

From the results of the magazine count in 1973 we find that 38 movements accounted for 90% of the commands given, 76 accounted for 99%, and it took 114 movements to account for 99.9% of the commands used. Figure 1 illustrates the change between 1964 and 1973. About 125 different movements were identified in the 1973 data base. Since the specific movements and their frequency of use are of particular interest, we have included a list showing the individual and cumulative frequency of use of the commands used most often in 1973 (Figure 2 next page).

Beyond about number 90 we suspect that the particular makeup of the dancers and the caller's personal preferences have a major influence on the commands used. Note that

There's much discussion these days relative to the material we dance and the rate in which new movements seem to be rolling "off the presses." In his article, Bill Davis comes up with some very valid suggestions for establishing a "starting point" for future planning. With the type of information in hand that Davis suggests, it may be possible to set up some sort of "new-movements-clearing-house" or at least some basis for evaluating the new movements that are being created.

Bill Davis, an accomplished caller in the Northern section of California, spends a great deal of time delving into the background of this activity. He has written a text, "Symmetric Choreography and Sight Calling" and is publishing his compilation of the 114 most frequently used commands in 1973, definitions of 240 new commands, and his selection of the Top Ten commands for 1973.

Incidentally, as a means of clarification we refer to a *basic* as being one of the seventy-five standard foundation movements (Basics 1-50 and the Extended Basics 51-75) and at the present time allude to all others as *movements*, *experimental movements* or *maneuvers*.

(fig. 2)

FREQUENCY OF SQUARE DANCE BASICS 1964

0-90% GROUPS			90-99% GROUPS			99-99.9% GROUPS					
Rank	Command	Frequency of Use (%) Cumulative Total (%)	Rank	Command	Frequency of Use (%) Cumulative Total (%)	Rank	Command	Frequency of Use (%) Cumulative Total (%)			
1	Swing	13.00	13.00	19	Weave The Ring	1.30	91.30	37	Daisy Chain	.12	99.14
2	Promenade	11.00	24.00	20	Wheel & Deal	1.00	92.30	38	Do Pa So	.12	99.26
3	Allemande Left	10.00	34.00	21	(Make an) Ocean Wave	.90	93.20	39	8 Chain Thru	.10	99.36
4	Right & Left Thru	6.70	40.70	22	Dive Thru	.82	94.02	40	Grand Square	.10	99.46
5	Do Sa Do	6.20	46.90	23	See Saw	.60	94.62	41	Ends Turn In	.08	99.54
6	Pass Thru	5.60	52.50	24	Bend The Line	.58	95.20	42	Centers In	.08	99.62
7	Square Thru	5.20	57.70	25	Allemande Thar	.56	95.76	43	Cast Off	.06	99.68
8	Star Thru	5.00	62.70	26	Wheel Around	.50	96.26	44	Fold(s)	.06	99.74
9	Right & Left Grand	4.60	67.30	27	Swing Thru	.46	96.72	45	Facings	.06	99.80
10	Ladies Chain	4.30	71.60	28	Frontier Twirl	.40	96.12	46	Outsides Divide	.04	99.84
11	Star (Right, Left)	3.10	74.60	29	Back Track	.36	96.48	47	Dixie Chain	.04	99.88
12	Arm Swing	3.00	77.60	30	U Turn Back	.32	97.80	48	Star Twirl	.04	99.92
13	Cross Trail	2.80	80.40	31	Star Promenade	.28	98.08	49	Ends Cross Over	.02	99.94
14	1/2 Sashay	2.40	82.80	32	Swat The Flea	.24	98.32	50	Circulate	.02	99.96
15	Circle	2.10	84.90	33	Double Pass Thru	.22	98.54	51	Elbow Swing	.02	99.98
16	Box The Gnat	1.90	86.80	34	Substitute	.18	98.72	52	Dixie Grand	.02	100.00
17	Separate Around 1, 2	1.70	88.50	35	Slip The Clutch	.16	98.88				
18	Circle to a Line	1.50	90.00	36	Alamo Style	.14	99.02				

commands 77 through 114 account for only 1% of the commands in the data base. This means they are getting very little individual attention. That is to say, many of the movements were used only one time, which corresponds to about .01% of the total commands.

In comparing the 1973 list with the 1964 list, we see that all the commands in the 1964 top 90% are in the top 90% in 1973. However, they have been joined by 20 others—some new and some from the 1964 low-frequency group.

Of the 38 commands in the 1973 90 to 99% bracket, only 15 were even on the 1964 list. The rest are new.

In conclusion we observe the following:

- The number of movements being used within a given percentage of the total is increasing every year (e.g. the number of movements required to account for the first 90% of the commands increased from 18 to 38 between 1964 and 1973).

- By noting where a particular movement falls on the list, we can judge the importance of knowing that movement.

- An accumulation of year by year statistics

would provide useful insight into trends.

- We should tape the National Convention and use that count for establishing a year by year list of movements according to frequency of use.

- With this information we will soon be in control of movements for the square dance activity on the whole.

- Our concept of a Basic 50/Extended 75 clearly would not have made sense in 1964 when only 52 basics accounted for 99.9% of regular club dancing. Rather than thinking in terms of numbers such as the 50/75 which refer to a set number of movements, perhaps we should be considering the movements in the 99/99.9 percentile group, as updated on a yearly basis. That concept, incidentally, would have yielded the 50/75 numbers about 1968—at the time we first started to think seriously of the 50/75.

- We may not yet understand all of the ramifications of the information in these compilations, but the data collection and analysis are both a direct and straightforward means for starting to get objective answers to our problem.

(fig. 2 continued) **FREQUENCY OF SQUARE DANCE BASICS**
1973

0-90% GROUPS				90-99% GROUPS				99-99.9% GROUPS			
Rank	Command	Frequency of Use (%)	Cumulative Total (%)	Rank	Command	Frequency of Use (%)	Cumulative Total (%)	Rank	Command	Frequency of Use (%)	Cumulative Total (%)
1	Promenade	9.86	9.86	39	(Make An) Ocean Wave	.73	90.10	77	Circle to a 2-Faced line	.06	99.07
2	Allemande Left	8.40	18.26	40	Arm Turn/Swing	.72	90.82	78	Star Promenade	.05	99.12
3	Pass Thru	6.04	24.30	41	Face In	.71	91.53	79	Single File Circulate	.05	99.17
4	Square Thru	5.10	29.40	42	Spin Chain Thru	.56	92.09	80	Alamo Style	.05	99.22
5	Right & Left Grand	4.30	33.70	43	Allemande Thar	.49	92.58	81	Hinge & Trade	.04	99.26
6	Do Sa Do	3.97	37.67	44	Centers In	.45	93.03	82	Triple Scoot	.04	99.30
7	Swing Thru	3.73	41.40	45	Cloverleaf	.43	93.46	83	Wheel Across	.04	99.34
8	Star Thru	3.26	44.66	46	Turn & Left Thru	.36	93.82	84	Triple Trade	.04	99.36
9	Right & Left Thru	3.26	47.92	47	Scoot Back	.35	94.17	85	Couples Hinge	.04	99.42
10	Wheel & Deal	2.97	50.89	48	Wheel Around	.35	94.52	86	Sashay Thru	.03	99.45
11	Run	2.67	53.56	49	Forward 1,2,...	.34	94.86	87	Spin Tag The Deucey	.03	99.48
12	Swing	2.65	56.21	50	Shoot The Star	.32	95.18	88	Cross Run	.03	99.91
13	Ladies Chain	2.34	58.55	51	Walk & Dodge	.30	95.48	89	Teacup Chain	.03	99.54
14	Trade	2.29	60.84	52	Peel Off	.29	95.77	90	Veer (Left)	.03	99.57
15	Circle	2.28	63.12	53	Fold	.26	96.03	91	Reverse The Flutter	.62	99.59
16	Flutterwheel	1.70	64.82	54	Substitute	.25	96.28	92	Flutter The Line	.02	99.61
17	Circulate	1.58	66.40	55	8 Chain Thru	.19	96.47	93	Red Hot	.02	99.63
18	Turn Thru	1.52	67.92	56	Slip The Clutch	.19	96.66	94	Ends Turn In	.02	99.65
19	Circle to a Line	1.46	69.38	57	1st Left, 2nd Right	.18	96.84	95	Curl to a Wave	.02	99.67
20	Star (R, L)	1.46	70.84	58	Spin Chain The Gears	.17	97.01	96	Clover And	.02	99.69
21	Slide Thru	1.39	72.23	59	Cloverflo	.16	97.17	97	Peel & Trade	.02	99.71
22	Weave The Ring	1.34	73.57	60	Grand Square	.16	97.33	98	Pass The Ocean	.02	99.73
23	Half Sashay	1.34	74.91	61	See Saw	.15	97.48	99	Star & Slide	.02	99.75
24	Bend The Line	1.28	76.19	62	Pass to the Center	.15	97.63	100	Acey Deucey	.02	99.77
25	California Twirl	1.23	77.42	63	Dixie Style	.15	97.78	101	Swap Around	.01	99.78
26	Curlicue	1.14	78.56	64	Back Track	.14	97.92	102	Grand Spin	.01	99.79
27	Trade By	1.06	79.62	65	Partner Tag	.13	98.05	103	Dixie Chain	.01	99.80
28	Crosstrail	1.06	80.68	66	Change (Hands, Girls)	.11	98.16	104	(Out)Sides Divide	.01	99.81
29	Dive Thru	1.00	81.68	67	Zoom	.11	98.27	105	Remake The Thar	.01	99.82
30	Spin The Top	0.92	82.60	68	Diamond Circulate	.10	98.37	106	Right & Left Roll	.01	99.83
31	Cast Off 3/4	0.92	83.52	69	Do Pa So	.10	98.47	107	Daisy Chain	.01	99.84
32	Tag The Line	0.91	84.43	70	Fan The Top	.09	98.56	108	Wrong Way Thar	.01	99.85
33	Lead Right	0.90	85.33	71	Fan Back	.09	98.65	109	1/4 More	.01	99.86
34	U Turn Back	0.85	86.18	72	Ladies In Men Sashay	.08	98.73	110	Reverse Single File	.01	99.87
35	Double Pass Thru	0.82	87.00	73	Spin Back	.08	98.81	111	Peel The Top	.01	99.88
36	Separate Around 1, 2	0.80	87.80	74	Pair Off	.07	98.88	112	Rotary Tag Thru The Star	.01	99.89
37	Sweep A Quarter	0.79	88.59	75	Roll Back	.07	98.95	113	1/2 Tag	.01	99.90
38	Box The Gnat	0.78	89.37	76	Box/Split Circulate	.06	99.01	114	Left Swing Thru	.01	99.91

We'd like to hear from readers who have specific thoughts relative to this article, or have other suggestions along this or similar lines that may help to establish some logical directions for the future.

What are they Dancing at the start of 1974?



FOR THE SIXTEENTH YEAR we start things out by canvassing the callers across the country to find out just what it is they are calling and what the dancers are dancing. As a means of comparison it is interesting to look back at each of the previous January issues of *SQUARE DANCING* to see which, if any, of the dances have withstood the test of time. Occasionally a program will show up indicating that some of the dancers still enjoy the old favorites, The Alabama Jubilees, the Caribbeans and even the Smoke on the Water singing calls of more than a decade ago. The round dances come in for the greatest change and with one or two exceptions the rounds shown on these pages are almost all of a contemporary nature. It would be interesting if some tabulation were available to see which of the basic movements were used and in what frequency in the patter calls and singing calls shown in the programs that follow. Our thanks to the callers who participated in the program with us this year. You might check your own clubs' programs to see how your dancing compares with the rest of the country.

Satellite Beach, Fla. — Allemanders — 17 years old — 10 squares — Caller Colin Walton

Warmup Hash
Darlin' Raise the Shade
Anytime
Mexicali Rose
Spin Chain Thrus
Me and My Shadow
Roses for Elizabeth
Pink Champagne
Cloverflo
Naughty Lady

If Tears Were Roses
Mannita Waltz
Tag the Line/Half Tag
Good Morning Country Rain
Dancing Shadows
Street Fair
Curliques/Walk and Dodge
Let Me Sing
Coco
Moon Over Naples

Workshop Tip/Flip Back
Monday Morning Secretary
Flowers on the Wall
Dream Awhile
Wheels and Deals
Sometimes
Champagne Time
Hot Lips
Final Hash
Bill's Dixie

St. Louis, Mo. — Boxinettes — 15 years old — 12-16 squares — Caller Lee Schlange

Warmup Patter
Lucy Brown
Scoot Back/Circulate/
Curlique
Roll Those Baby Blue Eyes
Cade Tango
Bad, Bad Leroy
New Movement Workshop

Flip Back/Zoom/Trade By
Curl to a Wave
Don't Bring Lulu
Diamond Circulate
Spin Chain Thru/
Spin Chain the Gears
Autumn Leaves

Scoot Backs
Reynard's Moon
Turn Trade and Roll
Our Gang
Amos Moses
Flutter Wheel/Hinge and
Trade/Walk and Dodge
Travelin' On

Louisville, Ky. — Cast Offs — 5 years old — 10 squares — Caller Stew Shacklette

Warmup Patter	Swing Thru/Spin the Top/	Peel Off/Bend the Line
The Best is Yet to Come	Rotary Tag Thru the Star	Old Buck Ain't Here
I Love You Because	Daisy A Day	No More
Trade By/Curlique/	Waltzing Easy	Amos Moses
Scoot Back	Slide Thru/Turn Thru/	Eight Chain Thru
Santa Domingo	Fan the Top	and variations
Rhythm in the Rain	Martha Ellen Jenkins	Mary Ann
Spin Chain Thru/	Slick Chick	Dancing Shadows
Runs/Trades	Contras: Paddy on the	Wheel and Deal/
Circulates	Turnpike/Johnson Special	Centers In/Cast Off
Live for the Good Times	Street Fair	Cloverleaf/Cloverflo
Sweet and Sassy	Tag the Line/Pair Off/	Joy to the World

Scarboro, Ont. — Dudes 'n Dolls — 7 years old — 18 squares — Caller Lloyd Priest

Warmup Patter	Good Morning Country Rain	Don't You Call Me Sweetie
Ten Thousand Years Ago	Street Fair	Waltzing Easy
St. Louis Blues	Flutter the Line/Rotary Tag	Tag the Line/Single Circle/
Scoot Back/Cloverflo/	Thru the Star	Grand Spin
Split Circulate	False Hearted Gal	Grand Colonel Spin
Street Fair	Reverse the Pass/Cross the	Flip Side
Dancing Shadows	Star/Tag the Line	Fan Back/Spin Back
Walk and Dodge/Peel the	Early Morning Dew	Diamond Circulates
Top/Hinge and Trade	Slick Chick	I'll Come Running
Yellow Ribbon	Trade By/Star Prowl/	My Abilene
Workshop/Push Open	Circulate/Folds	Tags/Folds/Cross Run
the Gate		Every Street's A Boulevard

Meriden, Connecticut — Typical Club Dance — Caller Clint McLean

Warmup Patter	the Top/Spin Chain	Stars/Suzy Q/Teacup Chain
Centers in Cast Off/Flutter	the Gears	Allemande Thar
Wheel/Sweep a Quarter/	Mountain Dew	Do What You Do Do Well
Scoot Back	Ginny's Waltz	Hot Lips
Put Your Hand in the Hand	Tag the Line/Peel Off/	Curlique/Walk and Dodge/
Street Fair	Cloverleaf	Trades
Circulate/Dixie Style	Martha Ellen	Maria
to an Ocean Wave/	My Abilene	My Love
Teacup Chain	Curlique/Scoot Back/Fold	Rehash Patter
Up the Lazy River	Good Morning Country Rain	Ragging a Call
Bailey Rock	Flowers on the Wall	I Don't Know Why
Workshop Tip/Curly Cross		

Austin, Texas — Webspinners — 10 years old — 7 squares — Caller Web Witter

Warmup Patter	Circulate Variations	Tag the Line Variations
West Virginia	Street Fair	Mississippi
Swing Thru/Spin the Top	Spin Chain Variations	Flutter Wheel/Reverse
Good Morning Country Rain	Glendale Train	Flutter Wheel/Sweep
Curlique/Walk and Dodge/	Workshop Rotary Circulate/	a Quarter
Scoot Back	Spin Tag the Deucey	Mama Bear
Black Magic	Juanita Jones	Anything Goes

Boulder, Colo. — Flatiron Squares — 16 years old — 8-10 squares — Caller Don Tennant

Warmup Patter
Before I Met You
Rhythm in the Rain
Swing Thrus/Trades/
Runs/Circulates
Green River
Street Fair
Trade By/Cloverleaf/
Cloverflo
A Fooler, A Faker
Verna's Song

Spin Chain Variations/
Cast Offs/Trade By
Don't Blame It On Rosie
Chrystel Two-Step
Curlique/Curl to a Wave
Tie a Yellow Ribbon
Wagon Wheel Waltz
Peel Off/Swing Thru/
Peel the Top
Big Bad Leroy Brown
Hot Pants Polka

Tags/Sweep a Quarter
Wake Me Up in a
New World Tomorrow
Call Me Lonesome
Scoot Backs/
Conglomerations
For the Good Times
Ranger Waltz
Fun Patter
Darlin' Raise the Shade
Jackson

Special Bulletin for Our Canadian Members

FLASH ONE: At the present time almost 2,000 Canadian dancers, callers and teachers are members of The Sets in Order American Square Dance Society receiving **SQUARE DANCING** magazine each month. Over the years quite a number of Canadian callers and round dance leaders have been spotlighted in our pages and all in all Canadians have over and over again proved that they are very much a part of the "family." Why then do they have to pay a service charge of \$1.50 for SIOASDS Premium Records when square dancers in the U.S.A. have to pay only \$1.00? To answer this, let us tell you a little story. For a number of years the same low service charge was made on premium records going to Canada as was charged to those living in the U.S. Then we began to get a stream of letters from frustrated members North of the Border saying that in order to get their basically "free" records they had to pay anywhere from \$1.00 to \$3.00 per record as customs duty. This, to us, seemed unfair. It cost us the same amount to mail each record. In some instances the records traveled a shorter distance, but the Canadians, because they lived in another country, were penalized sometimes as much 200 or 300%. It took us a year and a half to come up with a solution but we discovered that these records qualified for a certain type of educational, duty-free license if the records were mailed in Canada. We made arrangements with our pressing plant in California to ship, by truck, quantities of the records to our representative in Canada. He, in turn, receives from us labels, all filled out, for the LPs that are destined for Canadian addresses. He processes the orders, makes up the special packages, adds the Canadian post-

age, and voila, you get your records and you don't have to pay any duty. In the course of all of this, however, our pressing plant is paid to ship in quantity to Canada, the trucking firm is paid and our Canadian shipper is paid for his work. We divide it among all of the orders and it comes out to just about 50¢ per record that we pass along to you—a lot different than paying the several dollars duty, isn't it? So, that's the story.

FLASH TWO: For some unknown reason the quantity of our last shipment of 1973 premium LPs and hoedowns to Canada was miscalculated and we have quite a few sets of these fine documentary records left over in our Canadian warehouse. Featured on the LPs are these 24 fine callers: Ken Anderson, Al Brundage, Mike Burnham, Louis Calhoun, Johnny Davis, John Essex, Cal Golden, Lee Helsel, Bruce Johnson, Earl Johnston, Ernie Kinney, Arnie Kronenberger, Frank Lane, Dick Leger, Billy Lewis, Jack Murtha, Vaughn Parrish, Bob Ruff, Art Shepherd, Harper Smith, Dave Taylor, Allen Tipton, Don Williamson and Bob Yerington. Normally the three LPs (one each: Basics 1-50, Extended Basics and Experimental Movements) would cost Canadians \$4.50. While these complete sets remain, we'll send them to any Canadians for only \$2.00 postage paid. Add an extra dollar if you'd like the three 1973 hoedown records (six fine hoedown accompaniment tunes each extended to play for more than five minutes). Send your request and check made payable in U.S. funds to the SIOASDS address in Los Angeles. We'll process the order and have the records shipped to you from our Canadian shipping point. Sorry—offer good only to those in Canada.

A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Contra Dances

Dancing masters, itinerant fiddlers, kitchen junkets—all these combined to make contra dancing the dance of the people, as we learn in the conclusion of this section on contras.

● Characteristically, the people in the small towns of Northern and Western New England paid little heed to what was happening in the city dance halls. They continued to dance contras with as much verve and zest as ever. Certainly they danced quadrilles and a few lancers, but they preferred the line dances over any other dance form. If the graduates of the city ballroom looked down their noses at such rural frolicking (as they called it), then, in turn, the country dancers simply ignored what was going on elsewhere, almost as if it didn't exist. You can see the same thing starting to happen today—club-style square dancers opposed to the traditional dancers.

To be sure there were dancing masters who toured the small towns and villages of New England and dancing was cultivated as a social grace. However, instead of emphasizing the French quadrilles and the latest round dances, they taught a great many contra dances. Many of them taught the violin and harpsichord as well and a few of them conducted singing schools. The great majority of them were native-born Americans.

It is difficult now to realize the impact that dancing had upon our country people. There are accounts of "ordination balls" being given to welcome the new minister to town. Barn raisings, corn huskings, quilting bees, were

often the excuse for those in attendance to "step a few figures." Nothing seems to have been immune to their passion for the dance. Take patchwork quilts, for instance. Names of countless designs for them have been handed to us and if you are fortunate enough to have a few of these quilts in your family, then treasure them and treat them with respect. Some of the designs derive their names directly from contra dances: "Lady of the Lake," "Road to Californy," "Wild Goose Chase" and "Rising Sun" are also names of contra dances as well as quilt designs. So, too, are "The Reel," "Swing in the Center," "Eight Hands Around," "Shoo Fly," "Dusty Miller," "Arkansas Traveller," "The Brown Goose" and "Nelson's Victory" affiliated with square or contra dance tunes. Shipyards of Maine and Massachusetts launched many of the famous Clipper Ships of that era. The following are not only names of some of these trading ships, they are also names of contra dance tunes: "The Spitfire," "Gamecock," "Excelsior," "Star of the East," "Witch of the Wave," "California," and "Derby."

Itinerant fiddlers traveled the countryside, sure to find a warm welcome wherever night found them. Children of the host family ran to neighboring homes with the news that "Blind Rice is staying the night with us," and the neighbors responded and came from far and near to listen, and often to dance a contra or two with the fiddler standing in an out-of-the-way corner of the room, or finding a seat on a three-legged milking stool placed in the

kitchen sink. After playing for an hour or so the fiddler would "pass the hat," collecting from his listeners whatever could be afforded. If not too much was thus collected, the fiddler would thank everyone for listening, put away his fiddle and climb the stairs to the spare bedroom where he spent the rest of the night. This might well have come from the custom of the Irish pipers who would dig a small hole in the ground and at the end of the next dance all those present were expected to toss coins into the hole to "pay the piper his due."

Fire companies in the larger towns held frequent dances during the cold winter months, and policemen held frequent balls or cotillions, as they were sometimes called. In the early twentieth century, local Granges held bi-monthly dances all over back in New England. For the most part the Grange dances featured local orchestras and local callers. By local I mean from an area not exceeding twenty miles. In other words, they were real country dances, not stressing expensive imported orchestras from the nearest big city.

Kitchen Junkets

Mention should be made here about the "kitchen junkets" held in larger homes of country people. Not every home was big enough in which to hold a dance for a few sets of dancers, but many were, and here in the late fall and early spring would be held these "junkets." They were not public dances in any sense of the word and no admission charge was ever made or thought of. Fifteen or twenty "friends of the family" would be invited, a fiddler donated his services, a "prompter," as the callers were known then, came to call a quadrille or two and get the contras started off correctly. The ladies brought a basket lunch which was served around 11 o'clock, communal style (the sandwiches, cakes, pies and coffee placed on a table and everyone there helped himself to what he saw). Then more dancing until perhaps 1:30 or 2 o'clock, when the party would break up, promising to "come again when we can stay longer!" I have attended hundreds of these kitchen junkets and we would dance one square or quadrille during a evening of dancing, all the others were contras varying from easy to fairly difficult. Other old-timers have told me the same scheduling of dances was followed in their junkets, so it is safe to assume

that kitchen junkets had much to do with the survival of contra dancing in Northern New England. One of the features of some of these junket dances was what has come to be known as a "Kitchen Junket Contra," in which the caller improvised the figures of the dance from beginning to end. True, not every caller could do this, but my uncle, Wallace Dunn, was a master of the art and passed on many of the secrets of the art to me. It was "challenge dancing," of a sort, and expert contra dancers loved it.

The Choir

In the early days a complete set of contra dancers was known as a "choir" and early-day mss. and books refer to them in this way: "The Choir, is the whole number of couples which belong to the dance." The same mss. gives the following definitions of figures which were then common to contra dances but are no longer done, or at least, if done at all have a different way of dancing them.

"Allemande, is to put one hand behind and reach the other out sideways, turning both palms backwards matching another person's presented in like manner, and the arms interweaving with them."

"Couesi, is to chasse across, and swing the person next to you either to the right or left."

"Brise, is to cast around, or turn around another person, or by one's self."

"Circinate, is to give both hands, and dance quite round in a circle to your places."

"Clevettes, is to interchasse, as in the common reel of three, with three persons on one side of the choir, and employ as much time in doing it, as in right and left."

"Mullinett, is to cross right hands with contrary partners, and pass round half of a circle and cross left hands, and pass back again to places."

"Haze, is a figure performed by the right and left of three or more persons on the same side, as in a three hand reel."

"Swing, is four or more, or less, form a circle, and chasse to the right and left."

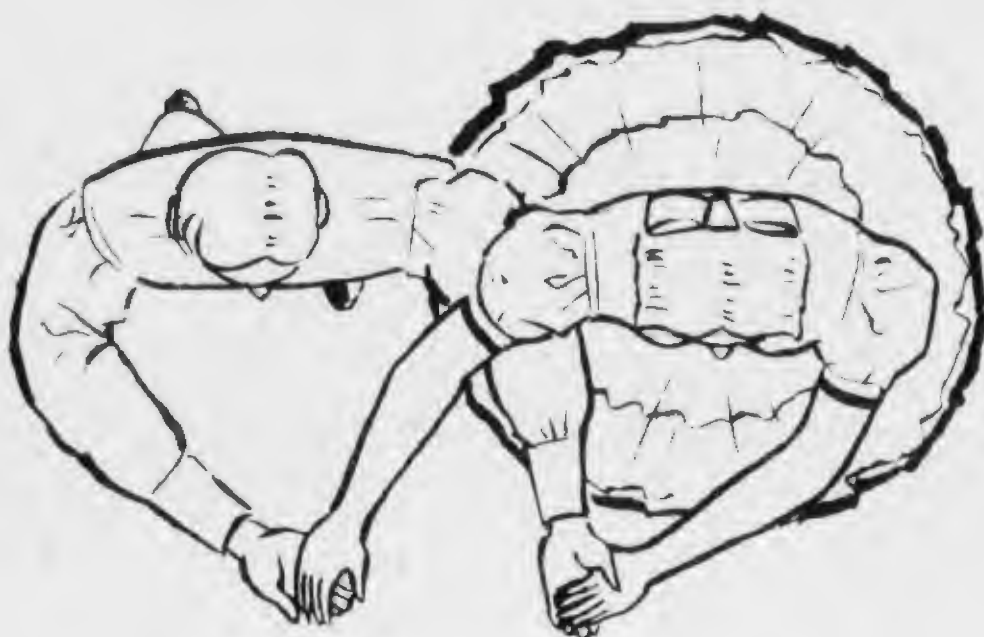
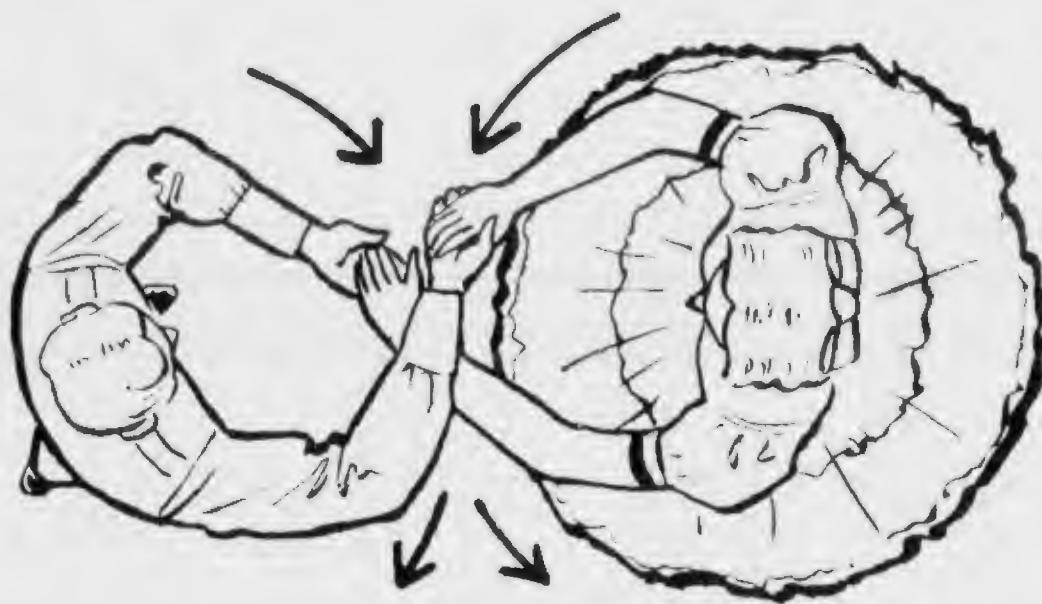
Without a doubt the most popular contra dance of the late nineteenth and early twentieth centuries was "Lady Walpole's Reel." When I first began attending public dances it frequently was danced three times during an evening. Twenty miles away from my home town of Nelson, New Hampshire, in the towns of
(Please turn to page 56)

DO THIS and You'll be a Smoother Dancer

BACK TRACK

NUMBER

15



In standard promenade position, without releasing handholds, the man and the lady do individual about-face turns so that the couple is facing opposite to its original direction. The man pulls gently with his right hand and pushes with his left hand. The man is still on the inside, nearest the center of the square, his partner is now on his left side.

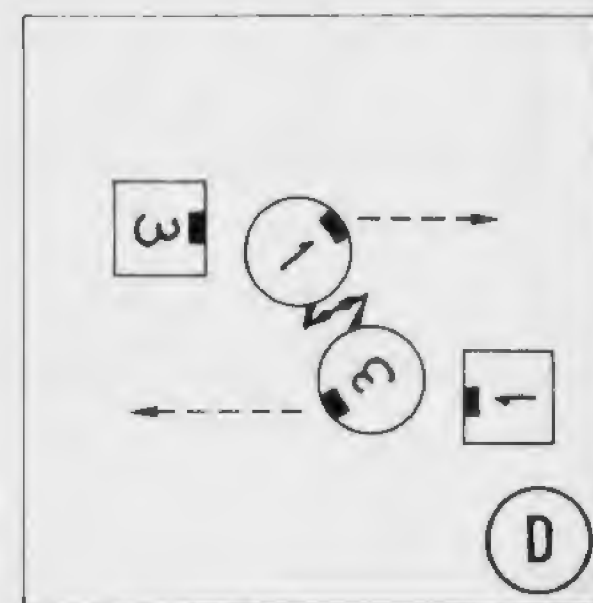
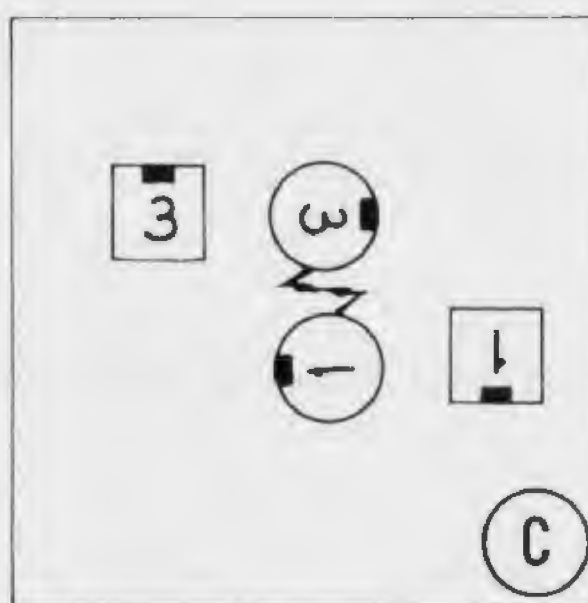
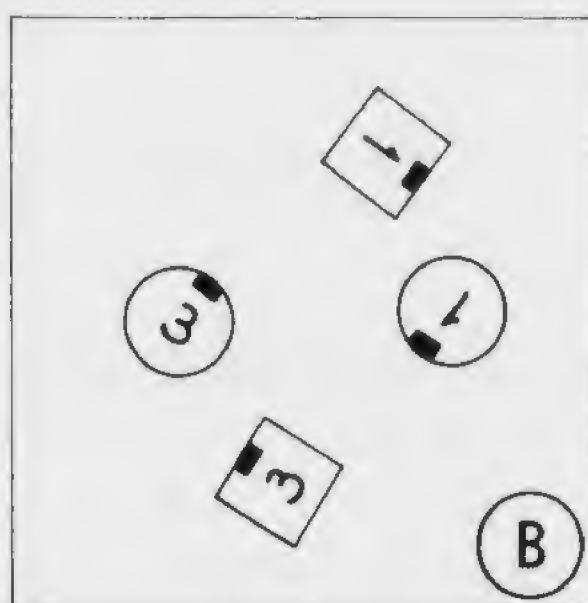
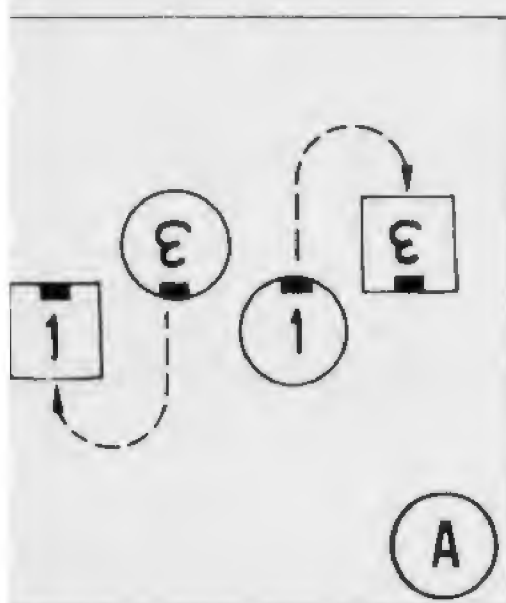
If backtrack is called a second time the couples once again turn independent of each other, the man making a left face and the lady a right face turn, the man pushing gently with his right hand and pulling slightly with his left. The dancers will now be in their original promenade facing direction with the man still on the inside and his lady now on his right.

TAKE A GOOD LOOK

a feature for dancers



This month Barbara and Joe talk a bit about the current Flip Back. (Callers: you'll find some examples of Flip Back on Page 49.)

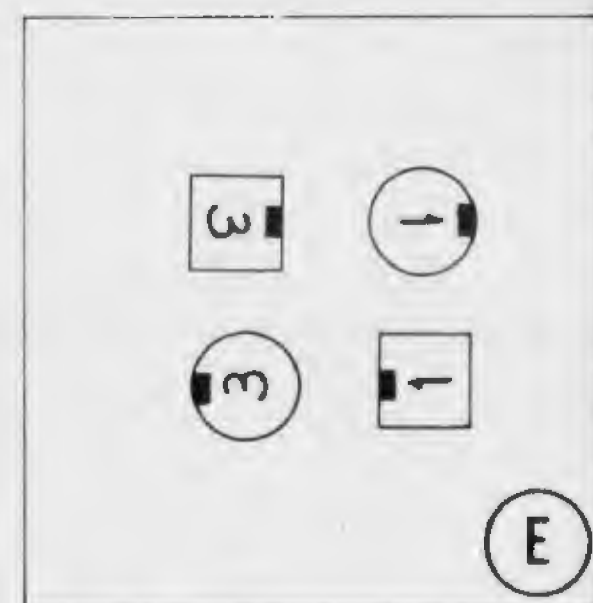


BARBARA: It's difficult for me to think back to a time in square dancing where we weren't dancing a great majority of the evening to movements that started or finished in Ocean Wave formations. The Ocean Wave has become such a standard setup that it's now an old friend.

JOE: One of the more recent movements that our caller has used started from an Ocean Wave and is called Flip Back. We've done it from parallel Ocean Waves and also from a simple two couple start where the head couples move up to the center, and are temporarily identified as an Ocean Wave (A) and then moved right into the pattern.

BARBARA: Starting from that Ocean Wave (A) to do a Flip Back, the ends (men in our diagram) of the line will trade. And, while they're trading the centers (ladies) will simply do a folding motion (B) moving into the position formerly occupied by the end person who was on their right. Then they'll turn to face the center and step forward.

JOE: The ends (men) by this time will have completed their trade and, as the centers (ladies) do a turn thru in the center (C), the two ends (men) do a quarter turn in to face the center of the square (D).



BARBARA: Then, completing their turn thru by pulling by, the two centers (ladies) step forward to the right side of the end person (man) (E) and are in a perfect position for Walk and Dodge or any other of a number of calls.

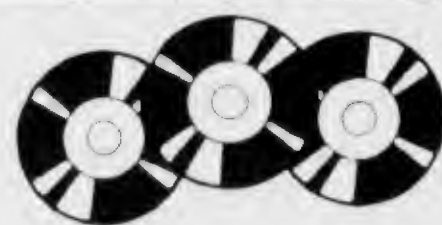
JOE: We wouldn't venture a guess on how long Flip Back will be with us, but it is one more drill that does require perfect positioning and a knowledge by the dancers, not only of where they start, but where they are supposed to be at the completion of the movement.

NOTE: Here in the last few months we've received some excellent suggestions to be covered in this feature. Why not let us know what you might want Barbara and Joe to discuss.

The Dancers

Walkthru

NAME THAT RECORD



STARTING OFF YOUR JANUARY club get-togethers, add a bit of party fun to an evening's dance with the following. Your caller, club president or party chairman can plan and execute the stunt. The idea can include everyone by letting each person participate on an individual basis or you can select teams to compete.

If everyone is participating, a show of a hand when an answer is known or someone jumping to his feet will suffice. If you are using two teams hang a series of balloons at one end of the room from the ceiling to about six feet above the floor. Use as many balloons as you have questions, plus a few extras just in case. In place of balloons, two triangles with striking sticks or two gongs with hammers or two bells may be substituted. What you need is some method of determining which team gets the answer first.

The first person of each team sits in a chair facing across the room from the balloons (gongs, etc.). The rest of his team stands behind him.

The game is one of identification. Pre-select a number of well-known singing call records and round dance records. As you play each one, whenever a person on a team knows who the caller is or what the round dance is, he is to jump up, run to the end of the hall and bust a balloon (or hit the gong, etc.). As soon as his balloon is broken, he may identify the record or caller. If he is correct, his team gets one point. If he is wrong, the other team gets a chance to identify the record. He then goes to the end of his line and the next team members sit in the chairs waiting for the next record.

Start with well-known tunes and progressively get more difficult. To add a bit more spice to the game, speed up one or two of

the records.

If you have an enthusiastic audience, add one additional dimension to your quiz program. Pantomime several singing calls and let your teams (or audience) try to identify the name of the call. Use big and exaggerated gestures for this charade portion as it makes the guessing more fun for the audience.

BADGE OF THE MONTH

GOPHER SQUARES



In 1967 a square dance group organized in Gopher Hall in Minneapolis. Since its inception the club has moved twice, but the original location remains as the club name. The gopher also happens to be the state animal of Minnesota.

Aiming to bridge the gap between lessons and club-level dancing as well as to encourage dropouts back into the activity, the Gopher Squares welcomes singles and couples alike to its get-togethers.

The colorful badge features a dancing gopher couple attired in a red shirt and yellow dress. Members' names are added below the picture. The emblem has been duplicated for the club banner as well as on embroidered patches which members wear on their jackets.



GRADUATION CEREMONY

RONNIE BLACK, caller for The In-Steps of Burbank, California, has developed a graduation ceremony for his square dance classes which for many years has been used effectively.

Club officers from the sponsoring club as well as from neighboring clubs, along with association officers, are invited to attend the event. Four dignitaries from those attending are asked to participate. A large sheet cake is placed on a table at the front of the hall. At the appropriate moment in the ceremony, one of the above participants lights a candle, there being one pre-placed in each corner of the cake.

The caller conducts the ceremony which is as follows:

You who have accepted an invitation to graduate are now asked to step forward in front of your friends and fellow square dancers. Will you all join hands in the continuing bond of friendship. Square dancers worldwide ask you to travel to the four corners of square dancing.

Your first corner is The Flame of Friendship. (First candle is lighted.) The common bond that has brought us together has in fact given you many new friends. Not only in the class you have just completed but in many clubs. When you find these friends really do want you to come and dance with them, you'll want to spread your wings and travel to the ends of the trails before you, and when you get there you'll find more friends. When square dancers come to your club, remember, you don't need a third person to introduce you. Introduce yourself and then introduce your new friends to the others in your club. "A stranger is just a square dance friend you haven't met before."

Your second corner is The Flame of Duty. (Second candle is lighted.) Duty, think of this word for a minute. Think of the duty of home, community, state and your nation. As a child needs love, a tree water, so does a square dance club need faithful and willing workers. When you are asked to serve in any

capacity, if at all possible, accept. There is little actual work when doing something in a group that is out for fun. So never let it be said that you shirked your duty or refused to serve. You, and those who follow, should help keep the flame of duty burning brightly so that others may see their way clear to helping in the fun.

Your third corner is The Flame of Democracy. (Third candle is lighted.) It is now time to ignite the flame of democracy. As our forefathers have done, so do we do the greatest good for the greatest number. It then behooves your own best interest to take part and your duty and privilege to offer ideas and suggestions to the officers and caller of your club. May each of you look back upon the history of this great United States and keep the flame of democracy burning in your club, home and country.

Your fourth candle is The Flame of Fun. (Fourth candle is lighted.) This is the fourth position in your square but not the last. You now depart for your journey's end as the flame of fun is lighted. Always remember that you were once beginners. Extend a smile to the new dancers who will be joining you in your dancing future. Remember the mistakes you made and you'll know just how your new square dance friends are feeling. Then relax and have fun. "Fun is spelled with 'U' in the middle and without 'U' we cannot spell success in our club and without 'U' in our club, we have nothing."

Now your square dance class is completed but your real journey into fun as a club member is just beginning. Welcome to the wonderful world of modern, western square dancing.

* * *

Another idea Ronnie has used over the years has been to provide one extra diploma for each graduation. He asks all class members to sign this and then adds the class name and date. He has found this to be a wonderful way of keeping track of people and classes and of looking back over many happy experiences.

CLUBS for SINGLES

THIS MONTH OUR SPOTLIGHT TURNS toward Southern California where we find an unusually large singles' club. When a group is particularly active, whether it be for couples or singles, you generally will find an individual or a couple behind the scenes spearheading the action. This club is no exception.

Name of Club: Bachelors and Belles of Long Beach

Age of Club: 14 years

Geographical Area Served: Long Beach, Norwalk, Paramount, Los Angeles and part of Orange County

Size of Membership: 350

The Bachelors and Belles meet every Tuesday night and generally enjoy an attendance of 175 persons. Various guest callers program an evening's dance, which includes rounds but no mixers.

Guests, singles and couples, are always welcome, with the donation at the door being \$1.25. The club is financed largely through club dues and classes.

While a wide age difference occurs in the membership, this poses no difficulty for the club and there appears to be no particular unbalance of men and women. If one does occur at a dance, members are encouraged to dance with as many different people as possible.

Three beginners' and intermediate classes are held each year with new courses opening the first Wednesday in February, June and October. The beginners' classes start at 7:30 followed by the intermediate workshop at 9:30 p.m. This continuous program provides additional dancers on a regular basis.

A special activity of the club is a monthly dance held every second Thursday at a local

hospital. Any square dancer is invited to participate in this event when the Bachelors and Belles dance to entertain the patients.

Other club activities include an Annual Luau Buffet/Dance held each October, an annual picnic, the only event which includes children, mystery bus trips and four yearly weekend trips. The weekends include a trip to Las Vegas on a chartered club bus (or by private car), a Labor Day and also later winter snow trip to the mountains and a trip to San Diego to participate in the annual square dance Fiesta de la Quadrille. Also the club has purchased a United States flag and a California State Flag and provides the Color Guard at festivals, conventions and special dances.

A detailed Constitution provides some interesting insights into the club operation.

There are three classes of membership: General for single persons over 21 years of age; Associate for active married former General members; Honorary given by the board or the membership. The first two classifications pay the same yearly dues; Honorary members pay no dues. General members may hold elective and appointive offices; Associate members may hold only appointive positions.

Elected officers consist of President, Vice President, Recording Secretary, Corresponding Secretary, Treasurer, Assistant Treasurer, Dance Chairman (in charge of visitations), Membership Chairman, Historian, Special Events Chairman and Host and Hostess. The appointed officers are Assistant Vice President (in charge of refreshments), Sheriff, Publicity Chairman, Assistant Membership Chairman, Assistant Special Events Chairman, Assistant Host and Hostess, and representatives to two local associations.

The Executive Board

The elected and appointed officers along with the Junior Past President make up the Executive Board which holds office for six months and any officer may succeed himself for one additional consecutive period.

Two interesting points in the Constitution involve behavior and dissolution. Regarding the former, we quote, "Since this club is
(Please turn to page 71)

SQUARE DANCE DIARY *by a square dancer*



An amazing thing about square dancers — despite sometimes trying situations they can usually be counted upon to look at the lighter side. Take, for instance, the challenge brought about by

THE FUEL SHORTAGE

"...EVEN WITHOUT RATIONED GAS THIS CAR POOL IDEA IS ONE FRIENDLY WAY TO GET TO A DANCE..."

"NOT ONLY ARE WE SAVING ON ELECTRICITY BUT NO ONE CAN TELL IF ANYONE GOOFS"

We invite you to send in your suggestion for a scene in the Square Dance Diary.

What do you think— On the Subject of Rounds?



DURING THE PAST SEVERAL MONTHS we've conducted a "Round Table" discussion with six couples who teach rounds at various levels. On many of the questions posed there was agreement among our participants, on others wide differences of opinion were noted. In the belief that everyone should have the opportunity to express his thoughts about the activity of round dancing, we are offering a number of questions, including some which were previously discussed by our panel. We've had enough responses on our past articles to indicate that not only teachers, but dancers, both round and square, have some individual and pertinent thoughts on many of these subjects. So, here's an open invitation to all of you to let us know what your thoughts are. Although some of these questions may seem to be aimed at teachers only, dancers are asked to indicate what they would like to have the instructors do in some of the situations.

1. What are your feelings about the exchange of partners during the teaching session? (a) Should the "move up" method be used at an easy level round dance teach at a square dance? (b) Should this same "move up" method be used during the teach of any round at a regular round dance class? (c) How long do you feel dancers should remain together before the next exchange of partners? (d) Should the exchange of partners during the "just dancing" portion of the evening be encouraged by the instructor?

2. When preparing a program of dances to be taught at a Square Dance Festival or Institute: (a) What type of material do you look for? (b) How much time do you spend in learning, dancing and analyzing the routines you expect to present? (c) Do you try

out the routines on your "home" dancers first?

3. Do you demonstrate a dance before teaching it? If so, to what purpose? And if not, why not?

4. In considering round dancing over the past couple of years, do you have any thoughts or particular comments relative to the music used? Any general thoughts about recordings—pop labels or specialized square dance recordings?

When we've requested articles for the Roundancer Module in the past the reply has often been, "We don't know what to write about." Here's the opportunity to select a topic which just might ring a bell and stimulate the thought processes. So, don't be bashful! Just jot down your thoughts, ideas, or suggestions on these, or any other subjects you feel are relevant. And remember, dancers are especially invited to contribute.

5. Can you think of any way that round dancing might be improved in the eyes of today's contemporary square dancers?

6. If you wanted to use a classic or alltime favorite round to introduce to a hall filled with moderately experienced square dancers (a) What type of round would you look for? (b) How long would you feel it should take for a teaching exposure? (c) Can you name a dance off the top of your head that you might use in an instance such as this?

7. What are your views on the round dance costume: (a) At a round dance workshop? (b) At a round dance party? (c) At a square dance regular club dance? (d) At an exhibition for square dancers?

8. What are your views on cueing? (We'd

like to hear from both dancers and teachers on this one.) (a) Should every dance be cued all the way through? (b) Is "spot" cueing over the rough places in a routine enough? (c) Dancers, would you prefer dancing to the music or do *you* feel cueing is necessary?

9. Teachers, you've chosen what you feel is a fairly simple routine to teach and find that the dancers are having difficulty learning or dancing it. You are running out of time. (a) Do you drop the dance completely? (b) Do you drop it for the present and return to it later? (c) Do you take a chance on frustrating the dancers and move ahead on the teach, hoping that they will get it? (d) Do you try to determine if your teaching method may be unsatisfactory and attempt another method?

10. Here's a "hot potato!" How do you feel about the introduction of International Ballroom figures and terms into round dancing?

11. And here's a hypothetical question for teachers. You've just acquired the record and cue sheet for a new routine. The music is

great! The routine could be pleasant to dance—but the choreographers have either ignored or failed to recognize the proper musical phrases and as a result the routine is "out of phrase" with the music. So the routine must be memorized as a series of steps or figures and the musical phrases must be disregarded when dancing it. Does this present a trouble spot for *you*? Do you feel that it will bother the *dancers*? Or do you believe that the dancers will be unaware of the situation and will accept the routine? Would you ever consider changing the routine to fit the music?

12. If you were given one wish by your fairy godmother relative to round dancing, its present situation or future, what might that wish be?

These questions are posed to get the reactions of all those interested in round dancing and are intended as a sort of SQUARE DANCING "Gallup Poll." So, collect your thoughts, and let us hear from you on any or all of these thought provoking topics.



Bill and Betty Beattie — Miramar, Florida

ORIGINALLY FROM MERCHANTVILLE, NEW JERSEY, Bill and Betty Beattie's dancing interest began in 1962 at Hollywood, Florida, when they joined a square dance class taught by Jay Fenimore (another New Jersey transplant). Between square dance tips, Jay taught round dancing and Bill and Betty became involved by helping the group when possible.

The Beatties own and operate a square dance hall (The Round-Up in Miramar-Hollywood) which they opened in 1965. Activity was slow at first with square dancing two nights each week and round dancing one night. Their first round dance club consisted of only seven couples who met once a week.

But things have changed with round dancing four nights during the week and square dancing on the other three.

Bill and Betty have three round dance clubs, one of which is a workshop group. They conduct a round dance class every year. Bill has a round dance group in Miami Springs, and also handles the rounds for the annual "Disney World Dance," which in 1973 was attended by more than 5000 dancers. He was the first round dance leader in Florida to cue the dances and feels that since Florida has so many tourists, it is the best way to keep the floor *full* and *moving*.

The Beatties are on the staff of The Shin-Dig, Ocean Waves Extravaganza, the Florida Winter Festival, Fontana Village, Rainbow Lake Lodge and they handle the rounds for the Weekend Warrior's Campouts. They are members of the Round Dance Council of Florida, Florida Callers Association, S.E. Florida Callers Association and Southeast Square and Round Dancers Association.

Bill is employed by the Florida Department of Agriculture and Betty is a homemaker. They have four children, the youngest (14 years) is the only one at home.

• Chapter thirty

The Care and Feeding of Singing Calls *Continued*

By Bill Peters, San Jose, California

Last month Bill Peters discussed some of the differences between patter calls and singing calls. It was pointed out that both play an essential part in square dancing and calling and it is important that a caller who wishes to achieve some degree of success must master both. Bill continues with the nature of the singing call dance.

● Quite obviously, the structure of a singing call dance must at all times conform to the exact structure of the singing call melody with which it is identified. This means that a dance that has been designed to accompany each chorus of a 64-beat song, must therefore also be exactly 64 beats in length; it means that an 80-beat song requires an 80-beat dance; a 96-beat song, a 96-beat dance; and so on.

Two different types of dance arrangements are commonly used in singing calls: Those that do not result in a change of partner (each man, at the end of the chorus, returns to his home position with the same girl for a partner that he had when he started) — and those that do result in a partner change (each man with a different girl in the partner position at the end of the chorus). We generally refer to a singing call dance in which no partner change occurs as a Break, while one that does change partners is usually called a "Figure."

In almost every case, such partner changes are progressive in nature. The ladies are made to move around the square, one position at a time, in either a clockwise or a counterclockwise direction, so that each man, at the end of the chorus, ends with either his corner or his right-hand lady in the partner position. For this reason, callers often identify singing call Figures as having either a Corner Progression or a Right-Hand Lady Progression. And although there have been some Figures in which the progression was deliberately designed to move the ladies two positions forward (the so-called Opposite Lady Progression), such routines have been extremely rare. There is also little doubt that Figures using a Corner Progression far and away outnumber those that use a Right-Hand Lady Progression.

Incidentally, this type of progressive partner change is deeply rooted in the history and heritage of square dancing. Many of the traditional old-time patter dances, for example, often featured such progressive partner choreography as a matter of common practice, and although we no longer include partner change routines in our present-day patter programs — at least not intentionally! — the custom is carefully carried on each and every time that a modern caller calls a modern singing call.

To be absolutely certain that each man ends up with his original partner at

the conclusion of the total singing call dance, the Figure portion of each dance routine must be called exactly four times through — no more, no less! Those songs having a longer chorus (usually those that are 112 beats in length or longer) will often skip the Break entirely. The musical arrangement for such songs often simply consists of four straight choruses of the tune, so as to accommodate four consecutively called Figure dances. However, it must also be noted that “long chorus” songs are very much in the minority and that, in most singing call dances, one or more Break routines is usually added to the basic four Figure dance for purposes of variety and to break up the monotony. As a matter of fact, every student caller quickly learns that in the overwhelming majority of singing call dances, the usual combination is to have the band play the song a total of seven times through so that the caller may call a seven unit dance consisting of three Breaks and four Figures. Such calls are almost always presented in the following sequence:

1. Break (all dancers active)
2. Figure (Heads active)
3. Figure (Heads active)
4. Break (all dancers active)
5. Figure (Sides active)
6. Figure (Sides active)
7. Break (all dancers active)

This type of dance arrangement has become the standard format for just about every modern 64-beat singing call — although there are, to be sure, numerous exceptions. Just ask any veteran caller how many times he has found himself launching, at full tilt, into what he thought was going to be the final chorus of a particular singing call — only to discover that the music had already ended! It seems there's just no way you can call a seven chorus dance to a six chorus musical arrangement, and it therefore behooves every caller to find some way of identifying the occasional record in his record case that features a musical arrangement in which the chorus is played less than seven times through. There are six chorus arrangements (4 Figures, 2 Breaks); there are five chorus arrangements (4 Figures, one Break); and there are four chorus arrangements (4 Figures, no Breaks). And while, as we say, there is little doubt that such dances are in the minority, the fact remains that they do exist and that a caller needs, at all times, to be aware of them.

There are three basic steps or actions that a caller is required to take whenever he decides that he is ready to add another singing call to his repertoire. They are:

1. SelectionPicking the Call
2. AdaptationPreparing the Call
3. PresentationCalling the Call

Every square dance caller — the first-timer and the seasoned veteran alike — goes through these steps with each and every singing call he buys. Each phase

serves as a vital and integral part of the overall singing call process, and each step of the process requires a caller to make certain critical judgments and decisions that can greatly affect the way in which his actual presentation of the call will ultimately come across to his dancers. We are now ready to examine these decisions and to study how the average working caller generally goes about making them.

Singing Call Selection

The yes-or-no choices that a caller makes when he decides which singing calls he should or should not buy are extremely personal in nature. They cannot help but function as a highly accurate reflection of the caller's own musical tastes and preferences; they are a tangible sign of his professional individuality and they are often used to showcase the caller's talents and to display his abilities as an entertainer.

There is probably no way a caller can avoid the occasional necessity of having to buy a singing call record that sounds great in the record shop but which, for some mysterious reason, never seems to really excite or enthuse the dancers. (Ask any experienced caller about the stack of singing call "duds" that he has hidden away in the back of his closet.) Nevertheless, it is possible for a caller to appreciably minimize the number of times he will make such wrong guesses by training his ear to recognize, *in the record shop*, a number of easily pinpointed trouble spots that may occur from time to time in some singing call recordings. These problems have to do with the quality of the music; with the key (or keys) in which the music is played; and, probably most importantly, with the style the personality of the song being played.

The quality of the music on any singing call record exists as a totally fixed and unalterable part of the recording itself. It cannot be changed. It is literally built into the grooves of the record and there is nothing a caller can do that will make the music sound any better — or any worse for that matter — than it actually does. This is why the nature of the music that appears on a singing call recording has become such an important factor in every caller's record buying judgments.

Fortunately, musical quality is much less of a problem today than it used to be. The producers of today's major label singing calls make it a practice to employ nothing but topnotch musicians and to then record their efforts in a first class professional recording studio using the most modern and up to date recording facilities and equipment. However, as in everything else, exceptions do exist, and a caller must therefore listen to each new recording to be sure that the song's melody is clearly identified and that its rhythmic background is equally clear and strongly pronounced. He must likewise listen to the overall sound and impact of the music. Does it sound clear and crisp — or is it mushy and indistinct? Does the musical arrangement succeed in backing up the caller — or does it always seem to be getting in the way? Do the musicians recognize and accept their role as accompanists — or do they seem to be constantly calling attention to their own efforts (rather than the caller's!)? And finally, does the music seem to have the certain extra "something" — that hard to describe sense of excitement and "lift" that can inspire a caller — literally "turn him on" and coax him into giving a superior on-stage performance?

NEXT MONTH Bill Peters continues his coverage of Singing Calls with more helpful tips to callers wishing to become more proficient in this phase of their calling.

More Nostalgia Picked from the past years of

SQUARE DANCING

Sixty in Order



IN LAST NOVEMBER'S 25TH ANNIVERSARY issue of SQUARE DANCING we unlocked the doors to much of our current policy and philosophy by reprinting portions of articles from the first five years of the magazine. So enthusiastic has been the response that we've asked Becky to cull some additional "goodies" from the years 1955 to 1959. When quoting directly we have mentioned the name of the person speaking. In all other instances the quotes are those of the staff.

(Aug. 1955 — *Mr. Tziolas on the subject of square dancing for hospital patients*) "What does square dancing do to the patient? It revives his spirit; it takes his mind off himself; it stirs him up in the right direction; it makes him move or attempt to move his limbs in his effort to keep time with the dancers and gives him much to talk about during his leisure moments . . . It kindles a spark of hope that goes a long way to maintain morale at a high level . . . There is something in singing and dancing that has contributed more to recovery than medical history records."

(Sept. 1955 — *Bob Ruff*) "Square dance classes are the lifeblood of the entire square dance movement. Without beginners coming into organized groups with their fresh, eager, enthusiastic spirit, many clubs would face a short existence . . . The responsibility of seeing these folks through the many learning experiences that produce the eager beginner dancers who are ready to join a club falls directly on the shoulders of the caller and his wife. The challenge is there and it is up to him to sell his students; first, on the activity itself through easy, pleasurable learning experiences; secondly, to show through planned lessons that square dancing needs to be learned just as any other hobby or sport; third, to provide a continuous integrated program of instruction to cover the intermediate phase, and the advanced, if necessary; and lastly, to

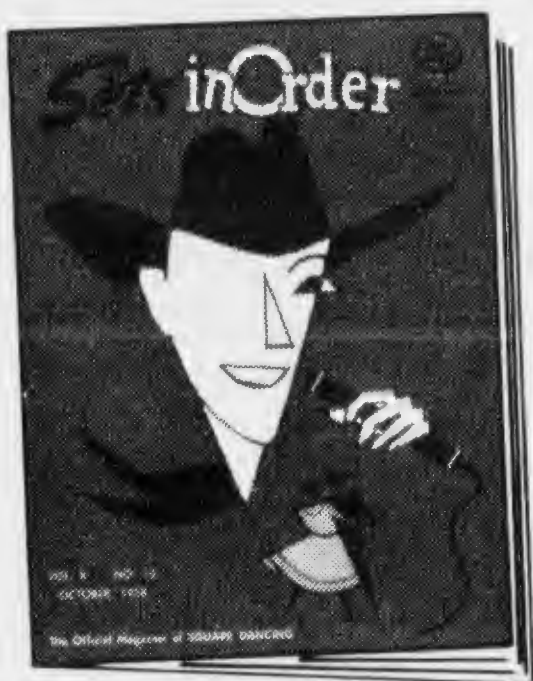
provide for further fun and enjoyment through membership in a club."

(Dec. 1955) Many Americans are unaware that each year in some foreign country thousands of dancers and musicians gather from all parts of the world to display their national dances, their costumes and their folk music . . . Each year in almost every country dancers train to represent their nation in this great pageant. Large groups of patriotic citizens donate money so that the representatives may travel to the host country. Here at the festival people from all parts of the world can exchange in a non-competitive way their culture and their fun. It seems a shame that with so many in our country enjoying what is truly our folk dance, we are not fully represented. Here is an opportunity for the Ford Foundation, for our State Department, or for other interested groups to send a representation. True, America has many varied styles of dancing but the expression on the faces of the dancers is the same. Perhaps there is a way to create a typical exhibition and let people on the other side of the ocean see what Americans enjoy as their National Dance, Square Dancing.

(Jan. 1956 — *Dr. Lloyd Shaw*) "I have been thinking of you lately as amateurs. And what a lovely thing that is to think! Amateur, from the old Latin amator, 'a lover' or from the old amare 'to love'. And the love of our sport is the essential thing. An amateur is not a fanatic; he is a whole person. A fine amateur is not necessarily a 'great dancer'; he is a great person who loves to dance . . . Let us all dance, and call, and organize, simply because we love it . . . Let's never get deadly serious; let us all keep forever lovingly enthusiastic." □ (Jan. 1956 — *Bruce Johnson*) "This is our

heritage . . . We owe it to ourselves and posterity to preserve and nourish this wholesome form of community recreation. When I say preserve, I don't necessarily mean to keep it stagnant or in status quo. The dance itself is in a constant process of evolution. It's the ACTIVITY about which I'm speaking."

(Mar. 1956) For service to mankind the knights of centuries past were said to "win their spurs." In Square Dancing today there are many individuals who through inspiration, toil and unselfishness have helped bring the true spirit of Square Dancing to their fellow men. Through this service they have also "won their spurs" . . . It is pointed out that no award such as this can touch every deserving individual. For every recipient there will be hundreds whose contributions are equally noteworthy and deserving but who will not be officially recognized. We stress, however, that the true reward for accomplished services in this great activity is the "joy of giving." No material trophy will equal this satisfaction. (The first Silver Spur was awarded to Dr. Lloyd "Pappy" Shaw in March, 1956.)



(Apr. 1956) From the small, single sheet newsletters to the large, printed monthly, state and regional magazines, there is a wealth of printed square dance information going to enthusiasts of the hobby all over the country . . . These publications, all of them, deserve your interest, your support and your encouragement. Their job is a big one. □ (Oct. 1956) At the Dressmaking Clinic presided over by Mary Helsel of Sacramento, California, at the recent National Square Dancing Convention in San Diego, quite a lot of the discussion had to do with undercoverings (pantalettes) and how to do the undercovering best. That it must be done adequately was stressed most

emphatically. That it can also be done aesthetically, beautifully and in perfect taste was encouraged. □ (Oct. 1956) It is highly possible that within the next year or so the working man of this nation will shift to a 30-hour week . . . Those of us closely associated with square dancing see an even greater demand on the existing callers and teachers of the nation. There will be a place for as many competent leaders as possible, for square dancing is certainly proving itself to be one of America's fastest growing and most popular leisure activities.

(Feb. 1957) The caller's wife plays many an important role in the good promotion of square dancing. □ (May 1957) Are you interested in a long Square Dancing life for yourself and your square dance club? Then heed the words of more than one dancer, "Don't over-organize!" Some organization is necessary in nearly every activity. However, unlike the big service clubs formed to find things for folks to do, Square Dancing already has its reasons for existence. What remains is to have fun! □ (Mar. 1958) Another rash of disconnected advertising has hit the radio and TV screens these past few months. When will beer brewers learn that their product and Square Dancing just simply do not go hand in hand?

(Apr. 1958) Perhaps sometime in the distant future someone will set up a hall of fame for square dancing. I'd like to suggest a monument for the inventors of the modern public address system . . . That a caller is able to lead not just one square but a dozen or a hundred all simultaneously following his calls is due to the workings of that modern box of tricks—filled with wires, tubes, dials and complexities—the P.A. system.

(July 1958) Square dancing is, by its very nature, a friendly activity, and people, by their very nature want to be friendly. Mixing dancers during an evening of square dancing encourages, promotes and provides the mechanical means of friendliness. Mixing, wisely applied, helps to discourage and break up cliques. □ (Nov. 1958) What are the real tests of a good dance? Is it the number of people who come up and thank the caller after it's over? Probably not. It's more likely to be evident in the little groups of people who congregate all over the hall after the last

(Please turn to page 73)



HINGE and TRADE

AT SOME POINT IN TIME we may stop and reflect upon the names of movements composed during the early 1970s in order to determine what influence, if any, good descriptive titles have had on the success of the movement. One of the contemporary patterns proving popular today stands a good chance of perpetuation due largely to its well chosen descriptive title.

Hinge and Trade is *just that*. A very recognizable hinging movement, followed by a couple trade.

In the example we have selected we start with two parallel, two-faced lines (1). The





action starts with each line turning forward in a clockwise direction (2), like two weather-vanes, until they momentarily reach a point to where they have formed one long line of alternately facing couples (3).

At this point the hinge is completed and the couple trade is ready to begin. The two men in the center take left forearms and, still working as couples, the two couples in the center release handholds with those on the outside. Without a stop in the motion, those in the center move forward, counterclockwise, in a trade or weathervane motion as the released outside couples wheel one-quarter to face the center of the square (4).

The trading couples in the center continue

their almost 180° rotation (5) and, nearing the completion, the two men release left forearm holds (6) and the two couples wheel to face each other in the center (7) ending in double pass thru formation. The two couples in the center are ready to pass thru (8), or to follow whatever call might come next.

Despite its rather descriptive name, Hinge and Trade, if not practiced with some regularity by the dancers is easily forgotten. Like so many other movements, it may then be confused with any number of a myriad of other contemporary patterns. Nevertheless, if the hall conditions allow (this particular traffic pattern needs a lot of space) the movement can be most satisfying to dance.



LADIES on the SQUARE



FOR STORAGE OR CARRYING, how delightful to have an attractive as well as a useful way to handle square dance petticoats. Abby Estes of Sedona, Arizona, demonstrated just such a contraption at the National Convention in Salt Lake City last June.

The carrier can be made from any type of fabric—cotton, dacron, sail cloth, denim, bed-sheets, etc. Obviously a drip-dry material will be easiest when considering laundering. Abby suggests watching for remnant sales.

Materials required:

1 3/4 yards of 36" material

1 metal zipper 22" long

Matching thread

Directions: Cut 2 circles 18" in diameter side by side each lengthwise of material. Take the remaining material and cut one piece 36" wide and 25" long; then cut another 18" wide and 25" long. Stitch these two pieces together making one piece 54" wide and 25" long.

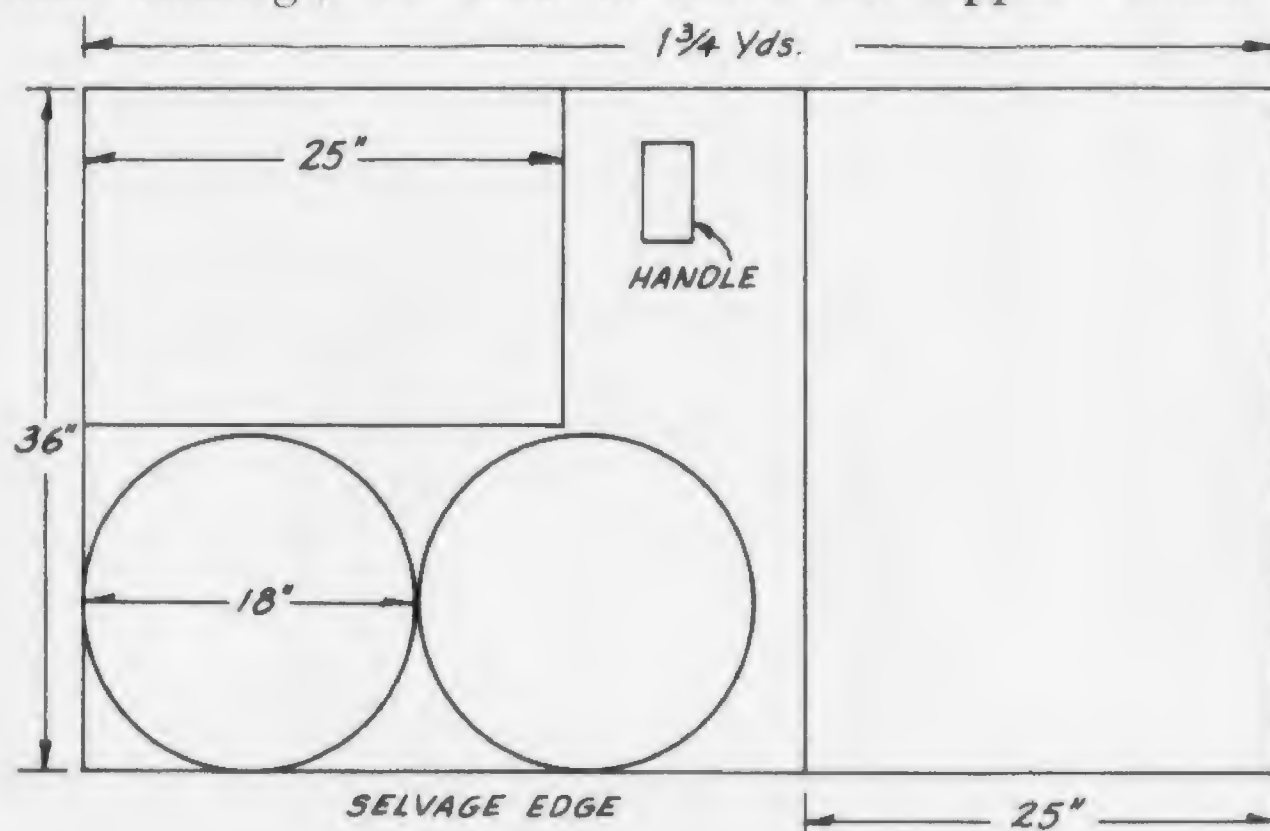
Sew the zipper in the middle leaving a 1 1/2" seam at each end. Sew in a circle at each end. (If desired, sew on the circles with the seams on the outside and then bind with a colorful bias binding.) Be sure to leave the zipper



open before sewing in the second circle.

Make the handle by cutting a strip of material 5" long and 2 1/2" wide. Fold lengthwise with the raw edges turned in and top stitch around. Sew the handle on either in the middle of the carrier or at the end.

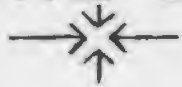
Smaller, matching carriers can be made by adjusting the above instructions. An 8" circle with a 14" to 16" zipper will carry slippers and pantalettes, while a 5" circle with a 9" to 10" zipper is just right for holding odds and ends.



(Above) With Buster's assistance, Abby demonstrates the Tote Bag.

(Left) Cutting directions

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Alabama

The 21st Annual Azalea Trail Square Dance Festival will be held in Mobile on March 1 and 2. Barry Medford will call the tips on Friday and Melton Luttrell will be at the mike on Saturday night. Manning and Nita Smith will be in charge of the rounds and music will be by the Rhythm Outlaws. Larry Scott is Festival Chairman.

Georgia

Augusta's Richmond Reelers Square Dance Club danced in the Greater Augusta Arts Council's "Arts to the People" series recently. They were joined by members of Carolina Squares from Aiken, S.C. and North Augusta's Interlockin' Squares. The affair was staged at Augusta's new Oglethorpe Park on a floating

platform in the Savannah River before some 300 spectators. Richard Chance, Bobby Leopard, and Doug Jernigan called for the dancing. Dewey and Lib Parnell serve as president of the club.

Wisconsin

In April, 1971, "Alemanda," a five foot rag doll, left the O. K. Squares of Milwaukee for a one-year trip around the United States. She was to be returned according to instructions sent with her before April, 1972. Self-addressed postcards accompanied Alemanda, which were to be sent to the addressee in order to keep track of her travels. The last card came from a caller in the Texas area. Anyone knowing of her whereabouts is asked to contact Bill Kersey, 8514 N. 56th Street, Milwaukee, Wisconsin 53223.

Indiana

Rainbow Strollers of Scottsburg would like to thank all visiting clubs attending their 1st Anniversary Club Dance. It was a smashing success with 23 squares present. This is a new club and anyone passing through is invited to come and dance on the 2nd Friday and 4th Saturday of each month. Dances are held at the National Guard Armory, S. Main Street, Scottsburg. Red Orndorff is club caller.

The Inn at Turkey Run State Park near Marshall is the "In" place for a square dance weekend to be held March 29-31. Jerry Helt and Johnnie Wykoff will do the calling and Betty and Clancy Mueller will conduct the rounds. For further information write Duane Gluth, 9525 Hawthorne Avenue, Munster, Indiana 46321.

Tennessee

Rivermont Holiday Hall at Holiday Inn in

"Dancin' on the Savannah River" on a floating platform are members of Richmond Reelers and Interlockin' Squares of Georgia and Carolina Squares of South Carolina.



ROUND THE WORLD of SQUARE DANCING

Memphis will be the scene January 6 for the Handicap Promenade. Dancing will be held from 2 to 5 p.m.

Kansas

The 7th Annual Happy Tracks Subscription Dance was held September 16th at the Moose Lodge in Wichita. More than forty squares enjoyed the fine calling provided by eighteen callers. One of the highlights was an award given by Happy Tracks magazine and the League of Square and Round Dance Clubs of S. Central Kansas. A "Gold Footprint" was presented to Katie and Earl Sollers. It was in the form of a plaque to be used on the wall or desk. Katie is a local caller and she and Earl have done an outstanding job of teaching square dancing to mentally retarded children in Sedgwick County. They have coordinated proven teaching methods and helped to write a book on this specialized instruction. Katie is Secretary of the Kansas State Callers Association as well as a feature writer on the Happy Tracks staff.

Guam

A crowd of dancers and guests were present recently at an appreciation dinner and dance sponsored by Tradewind Squares of Andersen AFB. It was an evening of festivity recognizing the contribution of Gail Bellinger to the square dance community on Guam. Among the guests present were Bill Giles from Scotland and Jim Hardy and John Boulan from England. These men were off the HMS

Tiger which was undergoing minor engine repair. During his two-year tour on Guam, Gail had called for Tradewind Squares, Flying Squares, Hafa Adai Hoedowners and the recently formed Typhoon Twirlers. He also instructed and graduated six classes of square dancers. Gail and Sheila departed Guam for Phoenix, Arizona, to return to civilian life.

California

Pants and Pantaloons of Northridge also have a "Hot Line." This is a club newsletter containing news of the club's past and present activities, minutes of meetings, birthdays and a calendar of dates to remember.

There's just something about square dancing! And it happened again when Ken Covington of the Taw Twirlers Club in Marina met Sue Hallvik at a square dance. Dance partners for a year, they decided to make it for life and were married in Carson City, Nevada. The parents of both these young people are also active square dancers—Joan Hallvik and Ken and Lola Bain, all members of Taw Twirlers. On November 4th the happy pair was given a reception at Raphael's in Monterey and guess what? Square dancing was the order of the day!

New Hampshire

The Annual Square Dance Weekend at East Hill Farm in Troy was held in November. The varied program included Ralph Page on Contras and Lancers, George Fogg on English Country Dances and George Hodgson and Roger Whynot conducted New England Squares.

Illinois

On Saturday, February 9, the Tri-State Single Square Dance Jamboree will be held at the Oak Park YMCA in Oak Park. Six callers will be featured and an afterparty is also planned. This is the first time this jamboree has been presented for the single dancers in the Chicago area and if successful it will be held several times each year. For information call (312) 557-2108.

Metropolitan Chicago Association of Square



Val and Hank Meyer, both German Nationals, reciting their marriage vows at a special square dance held in June at Berchtesgarden, Germany.



Last September 15, 45 squares of dancers descended on Middletown, Ohio, to celebrate "30 years of Hel't." It was a complete surprise to Jerry and Kathy Helt and Jerry, in particular, spent the entire evening in an obvious state of shock. The program began with a taped version of one of Jerry's old 78 RPM recordings. A square of "old timers" who are still dancing after 25 years arrived dressed in their old square dance costumes and had the center of the floor for the first dance. Callers Jack May, Johnny Wykoff, Dave McAllister, Butch Gaitley and Larry Parella took over the program at this point. Old friends from other areas showed up to join in the activities. Highlights included a "This is Your Life" rendition, a memory album, congratulatory letters, pictures and the signatures of all who attended. Jerry was also presented a plaque in recognition and appreciation for his 30 years in the world of square dancing. All in all it was a great night for Jerry and Kathy, for the Square Em Up square dance club and for Square Dancing!

Dancers sponsored a Fall Seminar for club officers, club members, and dancers having a contribution to make to square dancing. Subjects covered included Publicity, Membership, Special Events, Banners, and a Dancer's Forum. The purpose of the Seminar was an idea exchange, a time for area square dancers to talk square dancing with each other and MCASD sponsored the free non-dancing seminar for the promotion and unification of square dancing.

Missouri

The 26th Annual Festival of the Greater St. Louis Folk and Square Dance Federation will be held April 19 and 20 at the Belle-Clair Exposition Hall in Belleville, Illinois. Local callers will conduct the program on Friday and Earl Johnston will be featured caller on Saturday. Lou and Pat Barbee will be in charge of round dancing. Lucyan Ziemba and Jo Coosey are Chairmen for this "Festival of Music."

Florida

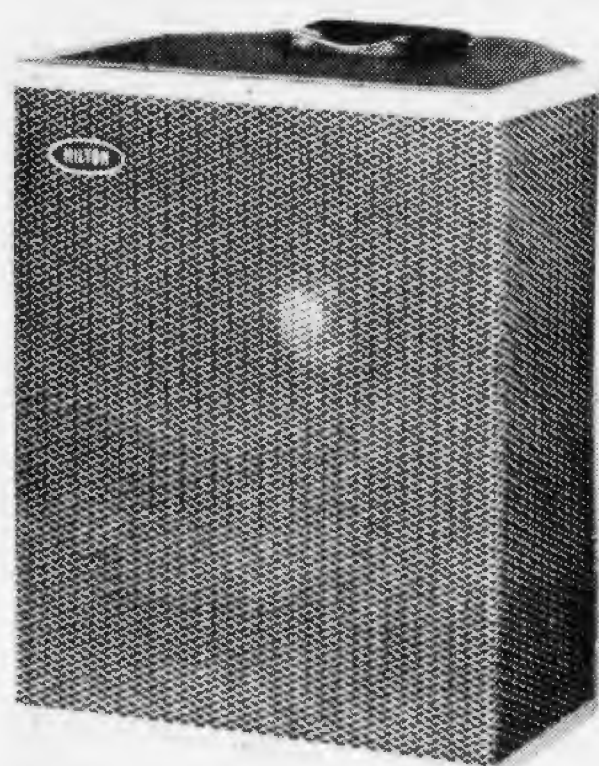
Sunshine State Chapter 018, National Square Dance Campers Association, was featured as Club of the Month in the December,

1973 issue of Trailer Life Magazine. This group has grown from sixteen couples to over 120 during the past seven years. They welcome visiting square dance campers coming to Florida for the Winter and meet the third weekend of every month for fun dancing with Jack Harris as official club caller. Membership includes seven callers and two round dance leaders.

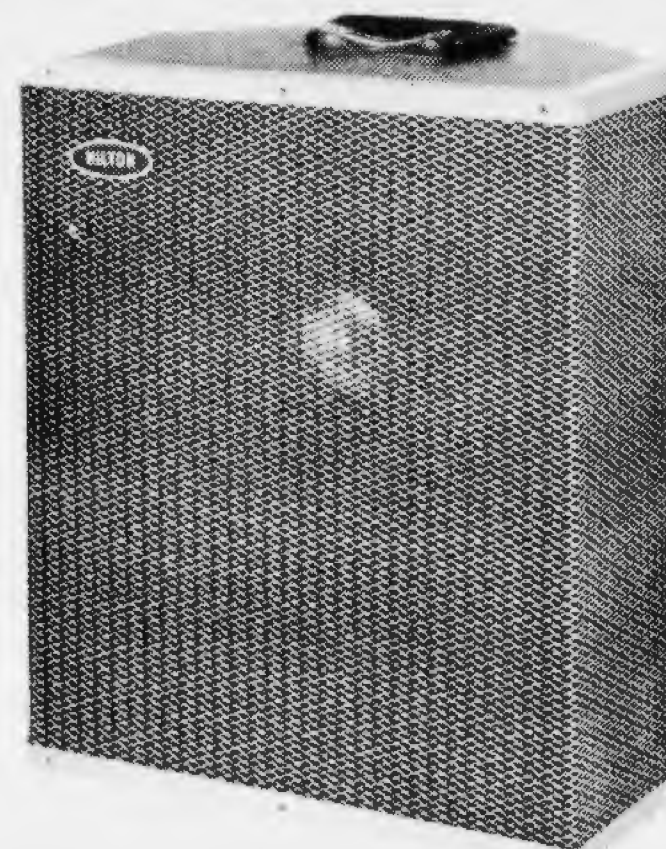
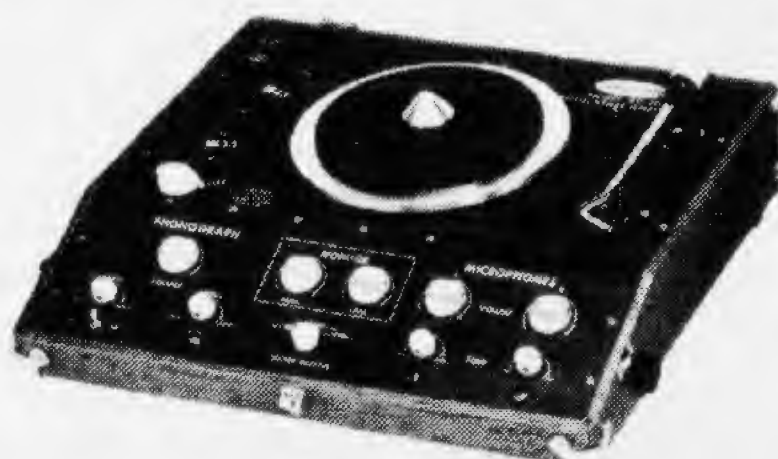
Portugal

In preparation for their observation of Square Dance Week, 1973, Terceira Twirlers obtained a proclamation by General Comstock announcing September 17 to 23 as the official dates. The Base Exchange System allowed the club to have a display for two weeks which was seen by all upon entering the store. Two mannequins were dressed in square dance attire and the outfits were changed every other day. Behind the mannequins was a large picture of the world with a light twinkling in the center of every country where there is a square dance club. A display of fun badges and pictures of square dancing was also included. New classes
(Please turn to page 79)

SOUND BY HILTON



AC-200



THE AC-200

Two hundred watts of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

THE AMPLIFIER

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

THE TURNTABLE

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

THE SPEAKERS

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

THE HILTON WARRANTY

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1033-E Shary Circle, Concord, CA 94518 or Phone (415) 682-8390.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



January, 1974

THE PROVINCE OF ONTARIO, Canada, links polar bears, peaches and people—it ranges from sub-arctic wilderness to tightly cultivated farmland and teeming cities. One of these cities, Ottawa, is the national capital and is our destination this month. We're going to visit Angus and Catherine McMorran and enjoy a dance featuring some of his favorite calls. These are by no means original calls, but they are all tested. Angus has included a bit of "four couple" material he particularly enjoys using.

(60)

Four ladies chain
All promenade
One and three wheel around
Swing thru
Spin the top
Right and left thru
Do sa do
All eight circulate
Swing thru
All eight circulate
Spin the top
Right and left thru
Star thru
Pass thru
Left allemande

(67)

Four ladies chain
One and three right and left thru
Same ladies chain three quarters
Side men turn them
Lines of three ends slide thru
Right and left thru
Two ladies chain
Pass thru and circle three
Head men break lines of three
Ends slide thru
Right and left thru
Two ladies chain
Pass thru and circle three
Head men break lines of three
Ends slide thru
Right and left thru
Two ladies chain
Pass thru and circle three
Head men break lines of three
Left allemande

(67)

Four ladies chain three quarters
Head ladies chain
Sides half sashay
Heads spin the top
Swing thru and step thru
Swing thru and step thru
Girls swing thru and step thru
Centers in
Cast off three quarters
Girls slide thru to a left hand star
Turn partner right
Take a full turn
Left allemande

The numbers which appear in parentheses at the start of some of the dances in the Workshop this month indicate the highest basic within the first 75 contained in that particular call. The idea is designed as an aid to callers in selecting material for a program which will fit the level of the group he may be calling for or teaching. It has been suggested that recording companies might key their singing calls in a like manner by adding the highest Basic number in the call to the record label.

One and three flutter wheel
Square thru
Circle four to a line
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Centers right and left thru
Dixie style to a wave
Everybody pass thru
Left allemande

One and three spin the top
Boys run
Bend the line
Right and left thru
Flutter wheel
Slide thru
Pass thru
Curlique
Scoot back
Boys run
Square thru three quarters
Left allemande

(71)
 Side ladies chain
 One and three square thru
 Slide thru
 Ladies lead dixie style wave
 All eight circulate
 Once and a half
 Left allemande

ANGUS MC MORRAN



Angus and Catherine McMorran started square dancing in 1950 and round dancing in 1954 and have been thoroughly involved in the activity ever since. In 1953 they participated in the organization of the Ottawa Square and Round Dance Association; Angus was its first President from 1954 to 1956. Since then they've remained active in association affairs—Angus has been caller's representative and Catherine was Secretary for four years and editor of the association publication, *Square Time*. Together they organized and still direct the Ottawa Square Dance Leadership Conference (there have been five) and participated in a similar seminar in the New England States. Angus took to calling in 1956, organized *Stardusters* in 1957 and has been their caller continuously since then. About the same time they began teaching rounds and *Stardust Rounders* was organized. Their main effort has been directed toward the local activity, however they have participated in Atlantic Conventions, Toronto, Washington and Syracuse Festivals and a number of weekends and camps. When they built a house in 1960, it included a six-square recreation room and their home has been a "home away from home" for many of the callers who have visited Ottawa over the years.

(60)
 Two and four right and left thru
 Two ladies chain
 Head boys face your corner
 Box the gnat
 Square your sets like that
 Four boys square thru
 Swing thru
 Spin the top
 Just the boys spin the top
 Everybody pass thru
 Left allemande

(72)
 Heads lead right
 Circle to a line
 Star thru
 Swing thru
 Spin chain thru
 Boys circulate double
 Swing thru
 Boys run
 Bend the line
 Half square thru
 Trade by
 Left allemande

All around the corner lady
 Partner left do paso
 Four couples Suzie Q
 Partner left allemande thar
 Shoot star all the way around
 Four couples right and left thru
 Four ladies chain
 Send them back dixie style wave
 Slip the clutch
 Left allemande

(62)
 Four ladies chain
 Heads lead right
 Circle to a line
 Pass thru
 Wheel and deal
 Outsides in
 Lines pass thru
 Wheel and deal
 Girls pass thru
 Do sa do
 Swing thru
 Girls trade
 Boys trade
 Centers trade
 Boys run
 Star thru
 Square thru three quarters
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

(67)

One and three square thru
Slide thru
Square thru
On the fourth hand left turn thru
Right and left grand

(67)

One and three slide thru
Swing thru and step thru
Swing thru and step thru
Boys swing thru and step thru
Centers in
Cast off three quarters
Boys slide thru to a
Right hand star
To the corner
Left allemande

SETTLE BACK (67)

By Cliff Long, Mars Hills, Maine

Heads (or sides) rollaway, turn thru
Partner trade and one quarter more
Turn thru and do sa do with outside two
Swing thru, boys trade
Boys run, bend the line
Move up and back, star thru
Everyone do a U turn back
Those who can, star thru
Everyone do a U turn back
All join hands and circle left
Four boys go forward and back
Boys square thru four hands
Star thru with the girls
Wheel and deal to face those two
Everyone do a U turn back
Those who can star thru
Everyone do a U turn back
All join hands and circle left
Four girls go forward and back
Girls square thru four hands
Slide thru with the boys
Couples circulate
Wheel and deal to face those two
Left allemande

Here are a couple using just basics from
Bob McCarron, Stoughton, Massachusetts

(67)

Heads swing thru
Box the gnat, square thru
Swing thru, boys trade
Boys run, wheel and deal
Star thru, slide thru
Pass thru, U turn back
Double swing thru, turn thru
Allemande left

(67)

Heads square thru, star thru
Pass thru, partner trade
One quarter more, swing thru
Right and left thru
Slide thru, pass thru
Partner trade, one quarter more
Spin the top, slide thru
Allemande left

LACE AND LEATHER

By Darrell Hedgecock, Anaheim, California

Heads square thru
Centers in, ends fold
Cloverleaf, centers pass thru
Slide thru, ladies turn back
Scoot back, centers trade
Ends turn back, centers circulate
Ends circulate, all eight circulate
Wheel and deal
Circle four three quarters round
Spin the top, scoot back
Centers trade, ends run
Wheel and deal, swing thru
Ladies trade, wheel and deal
Centers partner trade
Left allemande

SINGING CALL*

TOP OF THE WORLD (62)

By Shelby Dawson, Claremont, California

Record: Windsor #5022, Flip Instrumental with

Shelby Dawson

OPENER, ENDING

All four ladies chain across the ring
Rollaway circle to the left I sing
Rollaway with a half sashay
Circle to the left and then
Left allemande and weave the ring
I'm on the top of the world
Looking down on creation
Do a do sa do and then you'll promenade
Oh it's the love that I found
Ever since you've been around
Your love put me
At the top of the world
MIDDLE BREAK
Four ladies chain across the ring
Chain 'em home straight across and then
Walk around your corner girl
See saw your own when you get there
Sides face grand square
I'm on the top of the world
Looking down on creation and
The only explanation I can find
Is the love that I found
Ever since you've been around
Your love put me
At the top of the world

FIGURE:

One and three promenade halfway
Sides square thru four hands I say
Four hands then swing thru my friend
Boys run around this girl and you
Wheel and deal and then
Right and left thru you turn that girl
Pass thru trade by
Swing the corner girl and promenade
Oh it's the love that I found
Ever since you've been around
Your love put me
At the top of the world

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

IT'S A SIN TO TELL A LIE — MacGregor 5031

Choreographers: George and Janet Alberts

Comment: An easy waltz with eight measures repeated. Nice music to an old and popular tune.

INTRODUCTION

- 1-4 CLOSED M facing LOD Wait; Wait; Dip Back, —, —; Recov, Touch, —;

PART A

- 1-4 Fwd Waltz; Drift Apart to OPEN; (R Twirl end in CLOSED facing RLOD) Fwd Waltz; Fwd, Touch, —;

- 5-8 (L) Waltz Turn; (L) Waltz Turn; (R Twirl end SEMI-CLOSED facing LOD) Side, Behind, Side; Pickup to CLOSED M facing LOD;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8;

PART B

- 17-20 $\frac{1}{4}$ (L) Waltz Turn end M facing COH; $\frac{1}{4}$ (L) Waltz Turn end M facing RLOD; Fwd Waltz; Fwd, Point, —;

- 21-24 $\frac{1}{4}$ (R) Waltz Turn end M facing WALL; $\frac{1}{4}$ (R) Waltz Turn end M facing LOD; Fwd Waltz; $\frac{1}{4}$ R Turn face WALL, Touch to LOOSE-CLOSED, —;

- 25-28 Twisty Vine, 2, 3; 4, 5, 6; Side, —, Close; Side, Behind, Point;

- 29-32 (R Twirl) Side, Behind, Side to CLOSED; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end in CLOSED M facing LOD;

SEQUENCE: A — B — A — B except to end M facing WALL in CLOSED plus Ending.

Ending:

- 1-4 (R Twirl) Side, Behind, Side; Thru, Side, Close; Slow Roll, 2, 3; Point, —, —.

SIDE BY SIDE — MacGregor 5031

Choreographers: Jan and Wayne Barito

Comment: The two-step routine is not difficult and the music is good.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

- 1-4 Dip Fwd, Touch, Recov, Touch; (R Twirl) Side, Behind, Side, Touch; (Rev. Twirl end in SEMI-CLOSED) Side, Behind, Side, Touch; Dip Fwd, Touch, Recov, Touch;

- 5-8 Strut Fwd, —, 2, —; 3, —, $\frac{1}{4}$ R Turn to face WALL in CLOSED, —; Side, Close, Side, Close end in SEMI-CLOSED facing LOD; Walk Fwd, —, 2 to BUTTERFLY, —;

PART B

- 9-12 Apart, Close, Fwd, —; Change Sides, 2, 3 M facing COH in BUTTERFLY, —; Apart, Close, Fwd, —; Change Sides, 2, 3 M facing WALL in CLOSED, —;

- 13-16 Side, Close, Cross, —; Side, Close,

Cross, —; Side, Behind, Side, Behind end in SEMI-CLOSED facing LOD; Walk Fwd, —, $\frac{1}{4}$ R Turn to face WALL in BUTTERFLY, —;

PART C

- 17-20 Side, Close, Cross, —; Side, Close, Cross to end in SEMI-CLOSED facing LOD, —; Cut, Back, Cut, Back; Walk Fwd, —, 2 end in BUTTERFLY M facing WALL, —;

- 21-24 Repeat action meas 17-20;

SEQUENCE: A — B — C — A — B — A — C — A plus Ending.

Ending:

- 1-2 SEMI-CLOSED facing LOD Cut, Back, Cut, Back; Cut, Back, Apart, Point.

BOUQUET OF ROSES — Hi-Hat 917

Choreographers: Merl and Delia Olds

Comment: Easy two-step routine to a good old standard tune.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BANJO M facing LOD, —, Touch, —;

DANCE

- 1-4 Fwd Two-Step; Fwd, 2, Flare to SIDE-CAR M facing RLOD, —; Fwd Two-Step; Fwd, Close, Back to face partner and WALL in CLOSED, —;

- 5-8 Side, Close, Fwd, —; Side, Close, Thru, —; Turn Two-Step; Turn Two-Step end M facing LOD in BANJO;

- 9-12 Repeat action meas 1-4;

- 13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED facing LOD;

- 17-20 Apart, Behind, Side, Brush; Diagonal Together Two-Step; Apart, Behind, Side, Brush; Diagonal Together Two-Step;

- 21-24 BANJO-BUTTERFLY Wheel Two-Step; Wheel Two-Step end M facing COH; (Under Two-Step end in OPEN facing LOD) Wheel Two-Step end facing LOD; Fwd Two-Step end in SEMI-CLOSED;

- 25-28 Fwd Two-Step; Rock Fwd, —, Recov, —; Bwd Two-Step; Rock Back, —, Recov to CLOSED M face WALL, —;

- 29-32 Side, Behind, Side, Front; Couple Pivot, —, 2 end M facing WALL, —; Turn Two-Step; Turn Two-Step end in BANJO M facing LOD;

SEQUENCE: Dance goes thru twice; second time end in CLOSED M facing WALL for Ending.

Ending:

- 1-2 (Twirl) Side, —, Behind, —; BUTTERFLY Side, Close, Apart/Point, —;

A BIG WIDE WORLD — Hi-Hat 917

Choreographers: Eddie and Audrey Palmquist

Comment: An American waltz that moves faster than the average contemporary waltzes. Good music.

INTRODUCTION

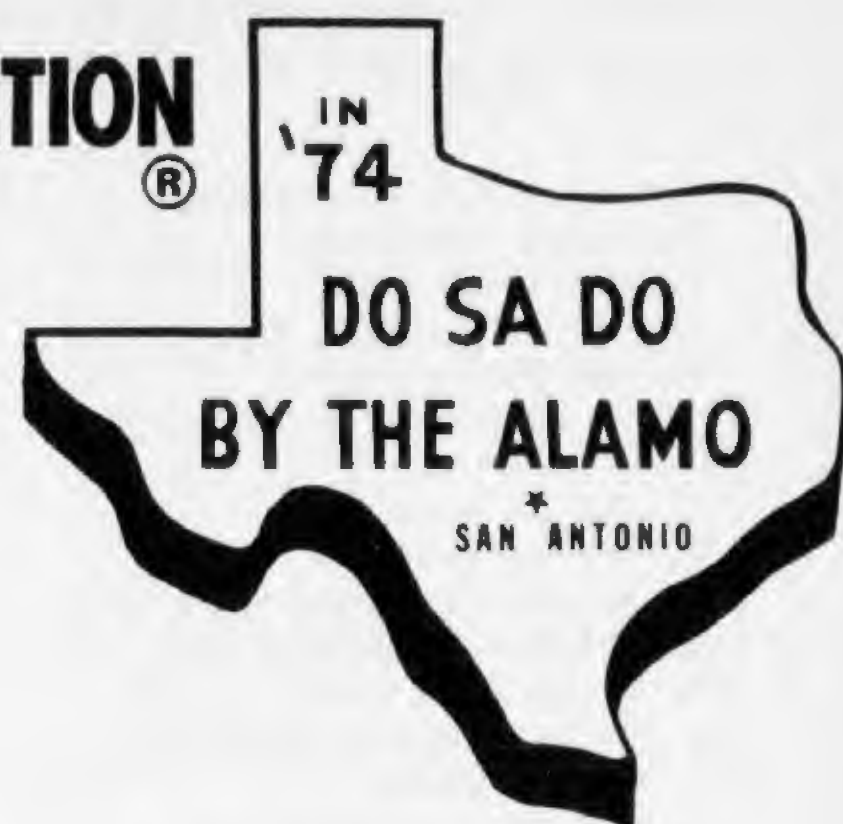
- 1-4 OPEN-FACING Wait; Wait; Step Side, (Please turn to page 47)

23rd NATIONAL SQUARE DANCE CONVENTION[®]

HEMISFAIR CONVENTION CENTER

SAN ANTONIO, TEXAS

JUNE 27, 28, 29, 1974



FOUR YEARS OF PLANNING by over 120 committees will come to fruition in San Antonio, Texas, next June 27, 28 and 29. A big Texas welcome awaits the thousands of lucky people who will have the time of their lives at the 23rd National Convention. Make sure you are one of those lucky ones by filling out the coupon below and the one in the center and mailing them pronto! Better bring along an extra pair of shoes — the 10,230 minutes of dancing scheduled is bound to wear out a good deal of shoe leather.

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Advance registration fees per delegate are:

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Thursday () Friday () Saturday ()

Make check or money order payable to:

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May 1, 1974 is the deadline
for refunds

No confirmations by mail after
June 1, 1974

His first name _____ \$ _____

Her first name _____ \$ _____

Child's name and age _____ \$ _____

Child's name and age _____ \$ _____

Convention programs @ \$1.00 _____ \$ _____

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Camping space deposit @ \$5.00 _____ \$ _____

MAKE TOTAL REMITTANCE FOR

THIS AMOUNT ONLY\$ _____

FOR PROGRAMMING PURPOSES

MARCH 1, 1974 DEADLINE FOR PROGRAMING IN CONVENTION PROGRAM

I will be available for programming: Thur. () Fri. () Sat. () Arrival time _____

Please consider us for programming as a SQUARE DANCE CALLER () ROUND DANCE LEADER ()

CONTRA DANCE LEADER () PANELIST () EXHIBITION () YOUTH SQUARE DANCE CALLER ()

CHALLENGE CALLER () WORKSHOP CALLER () HOT HASH CALLER ()

I am an: Adult () Youth () Male () Female () Solo ()

Last Name _____ His first _____ Her first _____

Address _____ City/State/Zip _____

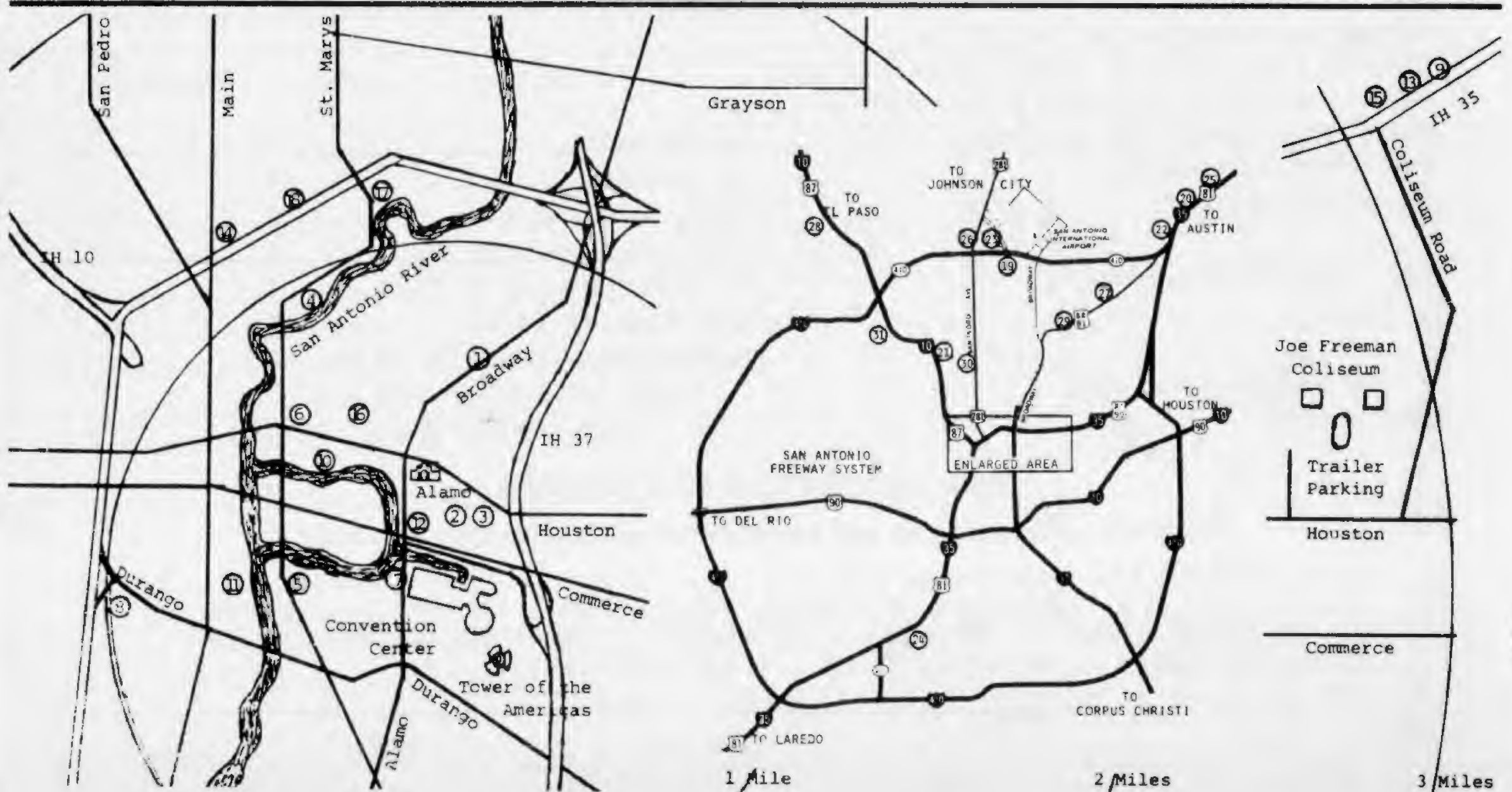
MI CASA ES SU CASA

Following are the hotels and motels in the downtown San Antonio area at which reservations are available. Most are within walking distance of the Convention Center. Rates are as of April 1, 1973.

HOTELS/MOTELS	SINGLES@	DOUBLES@	TWINS@	DOUBLE/ DOUBLE@+	SUITES 1 Bdrm/2 Bdrm @
1. Alamo Travelodge	\$11.00	\$14.00	\$16.00	\$22.00	
2. Crockett Hotel	12.00	15.00	17.00	24.00	\$30.00
2. Crockett Motor Inn	12.00	17.00	17.00	21.00	
3. Downtowner Motel	10.00	12.00	14.00	16.00	
*#4. El Tropicana Motor Hotel	17.00	21.00	21.00	29.00	45.00-100.00
5. Granada Inn	10.00	13.00	13.00	19.00	
*6. Gunter Hotel	17.00	20.00	20.00	24.00	36.00- 70.00
7. Hilton Palacio Del Rio	22.00	28.00	28.00	40.00	50.00-150.00
*8. Holiday Inn-Downtown	14.00	19.00	20.00	26.00	35.00- 55.00
9. Holiday Inn-Northeast	13.50	18.50	19.50	25.50	
10. La Mansion Motor Hotel	19.00	25.00	25.00	31.00	40.00- 50.00
11. La Villita Travelodge	15.00	19.00	19.00	25.00	30.00- 35.00
12. Menger Hotel	15.75	18.75	18.75	27.00	55.00- 78.00
13. Ramada Inn-Northeast	12.00	15.00	17.00	21.00	
14. Rodeway Inn-Downtown	11.00	14.00	16.00	22.00	
15. Rodeway Inn-East	10.00	13.00	16.00	21.00	
16. St. Anthony Hotel	14.00	17.00	21.00	32.00	65.00- 90.00
17. St. Mary's Travelodge	11.00	13.00	15.00	21.00	
18. Wayfarer Motel	12.75	17.75	17.75	23.75	

CAMPING INFORMATION:

All campers and trailers will be located at the Joe Freeman Coliseum with an unlimited number of well lighted spaces. Showers, water, rest rooms, snack area, dump station and afterparty dance area will be provided. Operation by the ALAMO KOA KAMPGROUND PERSONNEL assisted by square dancers from the TEXAS CAMPING SQUARES. All spaces must be reserved with a \$5.00 deposit at time of registration and full fee of \$25.00 paid on or before May 15, 1974 to insure quick, automatic check in and badge pickup at the Joe Freeman Coliseum. Electricity will be available for a limited number of spaces at an additional charge of \$5.00 or a total fee of \$30.00. All reservations on a first registered first served basis. Camping fee covers all costs for five days, Tuesday through Saturday, June 29th. You may arrive a day early and leave a day late at no additional cost. FREE BUS TRANSPORTATION between the Joe Freeman Coliseum and Convention activities. With trailer reservation CHECK ONE: () with electricity () without electricity.



Following are the motels on or near the San Antonio Freeway system at which reservations are available. All are within 15 minutes time of the Convention Center.

HOTELS/MOTELS	SINGLES@	DOUBLES@	TWINS@	DOUBLE/ DOUBLE@+	SUITES	
					1 Bdrm/2	Bdrm @
19. Albert Pick Motel	13.00	18.00	18.00	21.00		
20. Continental Inn	13.00	15.00	18.00	22.00		
21. Holiday Inn-Northwest	14.00	19.00	20.00	26.00		
22. Howard Johnson	13.00	15.00	19.00	25.00		
23. La Quinta Inn-Airport	12.50	14.00	16.00	22.00	25.00	
24. La Quinta Inn-South	10.00	14.00	16.00	22.00		
25. Quality Inn	12.00	14.00	14.00	18.00		
26. Ramada Inn-North	13.00	17.00	19.00	25.00		
27. Rodeway Inn-Austin Hwy	11.00	14.00	16.00	20.00		
28. Rodeway Inn-Northwest	11.00	14.00	16.00	22.00		
*29. Sheraton San Antonio Inn	16.00	19.00	19.00	23.00	25.00-	35.00
30. Town & Country	11.50	13.50	14.50	18.50		
31. Travelodge	12.00	15.00	17.00	21.00		

@ Add 6% tax * Adult afterparty # Teen afterparty ¢ Round dance hdqs. and afterparty
+ Rate for four people

HOTEL AND MOTEL RESERVATIONS

Indicate your preference for accommodations **now**. Hotels and Motels will make reservations through our Housing Director **only**. Please refer to the reverse side for hotel names, rates and locations. Indicate four choices. Your selections will be honored if possible, otherwise, comparable accommodations will be arranged.

Ages of children _____ Rollaways needed _____
 1st Choice _____ 2nd Choice _____ Suite(s) with two bedrooms _____
 3rd Choice _____ 4th Choice _____ Suite(s) with one bedroom _____
 ROOM RATE DESIRED \$ _____ to \$ _____ Dormitory space for _____
 Type of accommodations desired:
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CONFIRMED HOUSING THROUGH JUNE 1, 1974

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NOTE: In order to insure that proper facilities are provided including electrical hook-ups for all campers a deposit of \$5.00 will be required with all camping reservations, balance of fee due on or before May 15, 1974. PLEASE REMIT \$5.00 DEPOSIT WITH REGISTRATION.

CHECK CONVENTIONS ATTENDED:

<input type="checkbox"/> 1952 Riverside	<input type="checkbox"/> 1963 St. Paul
<input type="checkbox"/> 1953 Kansas City	<input type="checkbox"/> 1964 Long Beach
<input type="checkbox"/> 1954 Dallas	<input type="checkbox"/> 1965 Dallas
<input type="checkbox"/> 1955 Oklahoma City	<input type="checkbox"/> 1966 Indianapolis
<input type="checkbox"/> 1956 San Diego	<input type="checkbox"/> 1967 Philadelphia
<input type="checkbox"/> 1957 St. Louis	<input type="checkbox"/> 1968 Omaha
<input type="checkbox"/> 1958 Louisville	<input type="checkbox"/> 1969 Seattle
<input type="checkbox"/> 1959 Denver	<input type="checkbox"/> 1970 Louisville
<input type="checkbox"/> 1960 Des Moines	<input type="checkbox"/> 1971 New Orleans
<input type="checkbox"/> 1961 Detroit	<input type="checkbox"/> 1972 Des Moines
<input type="checkbox"/> 1962 Miami Beach	<input type="checkbox"/> 1973 Salt Lake City

TOTAL _____

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23rd NATIONAL

SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

PLAN TO JOIN THE FUN

ACCORDING TO HOWARD THORNTON, long-time member of the Executive Committee of the National Square Dance Convention, "San Antonio has the finest overall facilities of any National I've seen." The Hemisfair Convention Center boasts a total of over 200,000 square feet of air-conditioned space, all under one roof. Of the nine huge rooms, four have parquet wood floors as an added bonus. It is also equipped with a very good, built-in sound system.

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There are 4,000 rooms within walking distance and a total of 8,000 within 15 minutes of the Convention Center. In addition, there are many more located slightly farther away. Camping space for 4,000 will be available with complete facilities for recreation vehicles and continuous, free shuttle bus service to and from the Convention Center.

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San Antonio's Convention Center Complex overlooking the picturesque river walk, Paseo del Rio, and the Tower of the Americas in the background.

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Be sure you fill in the necessary information on *both* coupons (pages one and three of this section). Then return them to the Advance Registration Director, P.O. Box 18207, San Antonio, Texas 78218. Remember, no amount of work and planning on the part of the various committees can make this affair a success unless *you* are there. Send in your registration and *Y'all come!*

(A BIG WIDE WORLD, *continued*)

Swing, —; Side, Draw to BUTTERFLY M face WALL, —;

PART A

- 1-4 Waltz Away; Wrap, Change Sides, 2 end in LEFT-OPEN facing LOD; Thru Twinkle, 2, 3 end facing RLOD; (Spot Twirl, 2, 3 end in BUTTERFLY facing LOD) In Place, 2, 3;
- 5-8 Side, Draw, Close; Side, Draw, Close; Retain M's L and W's R hands joined Step, Swing, —; (L Twirl end LEFT-OPEN facing LOD & WALL) Fwd, $\frac{3}{4}$ R Spot Turn, 2;
- 9-12 Twinkle, 2, 3 ending SEMI-CLOSED facing DIAGONAL COH & LOD; Pickup to CLOSED, 2, 3 M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;
- 13-16 (Twirl) Side, Behind, Side; Thru, Side, Close end in BUTTERFLY; Side, Draw, Close; Side, Draw, Close;

PART B

- 17-20 SEMI-CLOSED facing LOD Step, Swing, —; (In Place, 2, 3) Cross to end in BANJO facing RLOD, 2, 3; R Turn, 2, 3 end facing LOD in SEMI-CLOSED; Fwd Waltz;
- 21-24 Repeat action meas 17-19 then Pickup to CLOSED M facing LOD;
- 25-28 (L) Waltz Turn end M facing RLOD; L Face Turn, Side, Thru to face LOD in SEMI-CLOSED; Blend to CLOSED M facing WALL Side, Draw, Close; Side, Draw, Close;
- 29-32 Dip Back, —, —; Manuv, Pivot, 2; (Twirl) Fwd LOD, 2, 3; Thru, Side, Close end in BUTTERFLY M facing WALL;

SEQUENCE: A — A — B — A — B — A plus Tag.

Tag:

1

(Twirl) Side, Behind, Apart.

There are times when we have more round dances than we have space; other times just the opposite applies. This is one of those times when only two records were available and so the round dance section is a bit abbreviated. Sincerely hope this is a temporary situation and we will receive more next month.

SQUARE STAR CROSS

By Dewey Glass, Montgomery, Alabama

Head ladies chain

Same two ladies chain to the right

Heads square thru four hands

Star thru, right and left thru

Pass thru, bend the line

Two ladies chain, pass thru

Bend the line, two ladies chain

Pass thru, bend the line

Star thru, dive thru

Pass thru, star thru

Cross trail thru

Left allemande

Give these two a try. They are by Bruce Welsh, New Orleans, Louisiana.

Heads right and left thru
Flutter wheel, slide thru
Pass thru, curlique
Cast off three quarters
Girls trade, swing thru
Boys run, boys circulate
Girls trade, girls run
Left allemande

Four ladies chain, circle eight
Head men and new corners
Go forward and back
Square thru, box the gnat
Pull by, cloverflo
Box the gnat
Go right and left grand

CONTRA CORNER

FIREMAN'S DANCE

Formation: Lines of four (two couples) facing lines of four, in column, with the lines nearest the caller (head of hall) having their backs to the caller. The couples on the caller's right are designated as "HERE" couples, while the couples on the caller's left are called "THERE" couples.

Record: Folkraft #1244

Intro:

— — — —, Sashay here and promenade there

Dance:

— — — —, — — — — Back

"HERE" couples join both hands with opposite and sashay between the "THERE" couples with 8 sliding steps sideward. Return to place. At the same time "THERE" couples walk single file 8 steps toward the "HERE" couples position then turn and return to place.

— — — —, Promenade here and sashay there

— — — —, — — — — Back

Reverse the movements and pattern. The "THERE" couples slide between the "HERE" couples. The "HERE" couples march.

— — — —, Ladies chain here right and left there

— — — —, — — — — Back

"HERE" couples ladies chain over and back (16 steps). "THERE" couples right and left thru over and back.

— — — —, Right and left here ladies chain there

— — — —, — — — — Back

"HERE" couples a right and left thru over and back (16 steps). "THERE" couples ladies chain over and back.

— — — —, — — — — Turn partner right

Fire! Fire! Fire! Rock, — — pass thru

All turn partners with right hand, once around in 4 steps while shouting "Fire! Fire! Fire! Fire!", then with hands joined in lines of four rock forward and touch, then back and touch, pass thru to face the next line of four and bow to the ones they face.

— — — —, Sashay here and promenade there

(Start of next sequence)

FIFTH AVENUE

By Gary Diehl, N. Versailles, Pennsylvania
Head couples lead right
Circle up four
Head gents break to a line of four
Centers only make a wave
Spin the top while the ends curlique
Center girls trade
All the boys run right
Allemande left

Bruce Johnson

taken from an ASDS Premium Album

(48)

One and three move up to middle and back
U pass thru and
Separate walk around one person
In the middle right and left thru
Pass thru, split the outside
Walk around one, come into the middle
Make a right hand star, turn it once
Go all the way to the corner
Left allemande the corner
Do sa do your own, your corner star thru
Circle up eight around my friend
Circle left to the left I say
Make that break and then
Left allemande come on back and promenade
Don't stop don't slow down
Everybody backtrack go the other way
With the boys in the middle
And the girls on the outside rim
Leave her on your left but back out
Face to the middle, circle to the left
Around the land original corner
Left allemande

(49)

Walk all around your left hand lady
Come back turn partner by the left
Boys star right to opposite woman
Turn her by the left go to new corner
Turn her by the right
Come back new partner turn her by left
Four boys star right to opposite girl
Turn her by the left
Go to corner with right hand round
Turn partner by the left
Four ladies chain three quarters round
Go to the third man when you get there
Circle to the left around the ring
Circle up eight and then
Allemande left with corner maid
Come back one and promenade
Promenade you don't slow down
Backtrack and go the other way
With the boys in middle and
Girls on the rim
As a couple back away
Circle up eight in the same old way
Left allemande the corner
Come on back and promenade
Get back home and when you do
Everybody run to the middle
And come right back
Left allemande come on back and do sa do
Bow to partner and corners all and
Whoa that's it that's all

(42)

Two and four up and back
Whirl away with a half sashay
Right to the opposite box the gnat
Then cross trail thru
Walk outside around one person
In the middle opposites box the gnat
Pull by, split the outside, round one
Make a line of four
Forward eight to the middle and
Come right back, now pass thru
Make a U turn back
Do a right and left thru
U turn a brand new girl and
Circle to the left
U circle to the left around and then
Rollaway allemande left

DING DANG

By Bruce Welsh, New Orleans, Louisiana

Heads right and left thru
Head ladies chain, four ladies chain
Heads pass thru, both turn right
Girl around two, man around one
Line up four, pass thru
Tag the line, boys turn back
Curlique, boys trade
Curlique, boys trade
Allemande left

SOMETHING DIFFERENT

By Ron Welsh, Madera, California

One and three right and left thru
Curlique, walk and dodge
Do sa do to an ocean wave
All eight double circulate
Swing thru, boys run right
Wheel and deal, curlique
Scoot back, boys run right
Lines go up and back
Right and left thru
Flutter wheel, star thru
Square thru three quarters
Left allemande

EAGWON (70)

By Julia Smyth, Middlesex, England

Heads lead to right
Circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Star thru
Double pass thru
Put the centers in
Cast off three quarters
Star thru, double pass thru
Centers in and
Cast off three quarters
Pass thru, bend the line
Pass thru, wheel and deal
Substitute, boys do sa do
Ocean wave, swing thru
Ends trade, centers trade
Pass thru, left allemande

TAKE A GOOD LOOK

The description and diagrams of Flip Back appear on page 20. Here are a few drills for callers, starting with simpler versions and progressing to the more complex. The first four of these were written by Ken Kernen of the staff of SQUARE DANCING.

Heads flutter wheel
Heads do sa do to an ocean wave
Flip back, boys run
Circle four, heads break to lines of four
Do sa do to an ocean wave
Flip back, boys run
Trade by
Left allemande

Heads curlique, boys run
Do sa do to an ocean wave
Flip back, curlique, boys run
*Wheel and deal, left allemande

or

*Tag the line, girls turn back
Star thru, wheel and deal
Dive thru, square thru three quarters
Left allemande

Heads square thru, swing thru
Flip back, boys run, slide thru
Left allemande

Heads flutter wheel
Sweep a quarter, pass thru
Do sa do to an ocean wave
Flip back, swing thru
Flip back, boys run
Wheel and deal, dive thru
Square thru three quarters
Left allemande

Heads lead right
Circle half to a two-faced line
Boys run, flip back
Boys fold, dixie style to an
Ocean wave, flip back
Boys turn back and star thru
Centers swing star thru
Everybody cross trail to the corner
Left allemande

Head couples swing thru, flip back
Sides divide and curlique to an alamo
Everybody swing thru
Boys run, sides tag to a
Left allemande

Head couples swing thru, flip back
Boys run, pass thru
Swing thru, flip back
Boys run
Go right and left allemande

Choreographers, if you enjoy writing dances and would like to share some of your offerings, send them in to the editor.

SINGING CALL*

I LOVE YOU TRUE

By Jerry Haag, Cheyenne, Wyoming

Record: Wagon Wheel #213, Flip Instrumental
with Jerry Haag

OPENER, MIDDLE BREAK, ENDING
Four ladies promenade one time around
Back home and swing your man
Join hands circle go walking along
Left allemande and weave the ring
Weave in and out
When you meet your own do sa do her
And promenade around I love you true
Do you love me too baby
If you take one step honey I'll take two
FIGURE:

Heads promenade go about halfway around
Lead to the right circle to a line
Move into the middle and back
Get a right and left thru like that
Flutter wheel whoop whoop sweep a quarter
Pass thru swing that corner
Left allemande and promenade her
I love you true

Do you love me too baby
If you take one step honey I'll take two

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

SINGING CALL*

MY INDIANA GIRL

By Ernie Kinney, Cantua Creek, California

Record: Hi-Hat #429, Flip Instrumental with
Ernie Kinney

OPENER, MIDDLE BREAK, ENDING
All four ladies promenade the inside
Get back home and
Swing your handsome man
Join your hands and circle to the left now
Reverse back it's single file you go
Girls backtrack once around turn thru
Left allemande then you promenade
Sing a sing a song of Indiana
One more time and you can
Be your Daddy's girl again
FIGURE:

The head gent and corner girl
Go forward up and back star thru
Then circle four you do
Ladies break make a line
Go up to the middle and back
Pass thru and wheel and deal
Then substitute you do
Zoom then swing the corner lady
Allemande left then long promenade
Sing a sing a song of Indiana
One more time and you can
Be your Daddy's girl again

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

Try these three by Bill Armstrong, Los Angeles, California.

(68)

Heads square thru
Split two round one to a line of four
Forward eight and back
Fold the girl and star thru
Wheel and deal then
Square thru three quarters
Trade by, star thru
Fold the girl, star thru
Wheel and deal
Right and left thru
Left allemande

(61)

Heads square thru
Square thru three quarters
Trade by then
Square thru three quarters
Trade by, split two
Round one to a line of four
Star thru, trade by
Square thru three quarters
Trade by, pass thru
Trade by, pass thru
Trade by then
Left allemande

(67)

Heads half sashay, star thru
Pass thru, trade by
Pass thru, trade by
Square thru five hands
Trade by, slide thru
Right and left thru
Half square thru, trade by
Center four U turn back
Box the gnat
Square thru three quarters
Left allemande

Mac Parker, Arlington, Virginia sends us these two interesting routines.

(73)

Heads do sa do to an ocean wave
Spin the top, boys trade
Turn thru, centers in
Cast off three quarters
Ends fold
Double pass thru
Peel off
Star thru, substitute
Allemande left

Heads right and left thru
Sweep a quarter, pass thru
Circle to a line
Flutter wheel, sweep a quarter
Swing thru, girls circulate
Boys trade, boys run
Bend the line, flutter wheel
Sweep a quarter, swing thru
Girls circulate
Boys trade, boys run
Bend the line, barge thru
Star thru, cross trail
Allemande left

HIGH AND LOW

By Jeanne Moody, Salinas, California
Number one couple only roll a half sashay
Heads cross trail while you're that way
Around one to a line of four
Star thru, those who can do sa do
To a wave, swing thru
Boys run, flutter the line
Star thru, dive thru
All substitute then
Centers pass thru
Left allemande

ONE QUARTER AND ONE QUARTER MORE

By Thor Sigurdson, Emerson, Manitoba, Canada
Heads do sa do and watch it pop
Spin the top and swing thru
Step ahead and do sa do with outside two
Swing thru and boys run
Wheel and deal, sweep one quarter
And one quarter more, pass thru
Trade by then
Square thru three quarters
Everyone courtesy turn
Sweep one quarter to the right
Ladies lead flutter wheel across
Square thru three hands to the corner
Left allemande

SINGING CALL*

DON'T FIGHT THE FEELINGS OF LOVE

By Lem Smith, Corpus Christie, Texas
Record: Lightning S #5019, Flip Instrumental with Lem Smith
OPENER, MIDDLE BREAK, ENDING
Allemande left and allemande thar
Forward two and form a star
Men to middle make a right hand star
Shoot that star go alamo style
Right to next balance awhile swing thru
Go forward two then curlique
Boys run to the right
Left allemande that corner come back and
Swing your girl and promenade
Well love is believing
Don't fight the feelings
Don't fight the feelings of love
FIGURE:
Head two couples
Promenade three quarters round outside
Side two ladies flutter wheel you know
Sides pass thru
Do sa do the outside two
Once around and circle to a line
Pass thru and wheel and deal
Center four square on thru
Three hands around
That corner lady swing promenade
Well love is believing
Don't fight the feelings
Don't fight the feelings of love
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

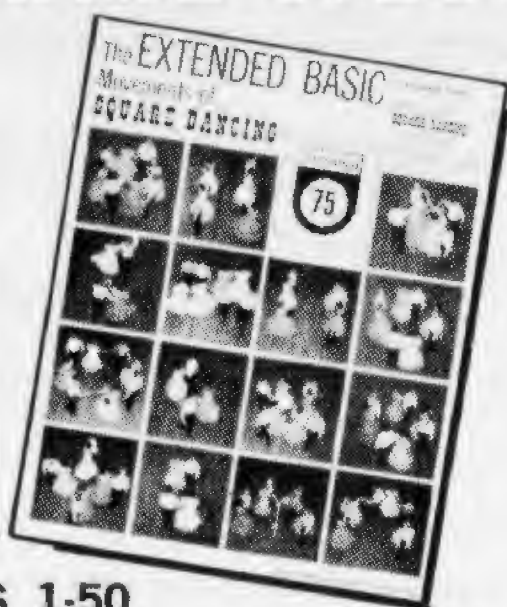
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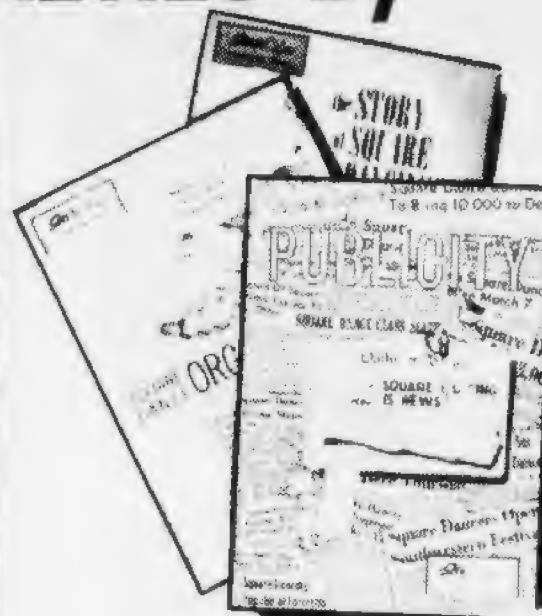
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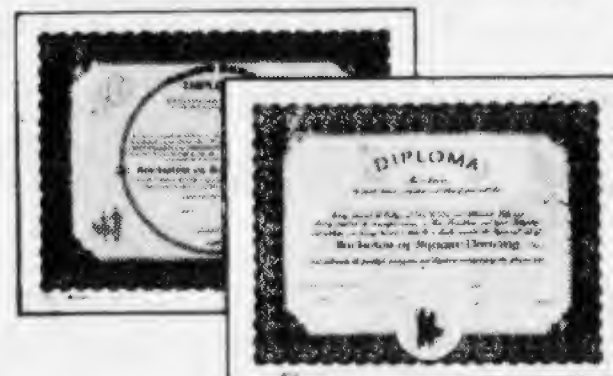
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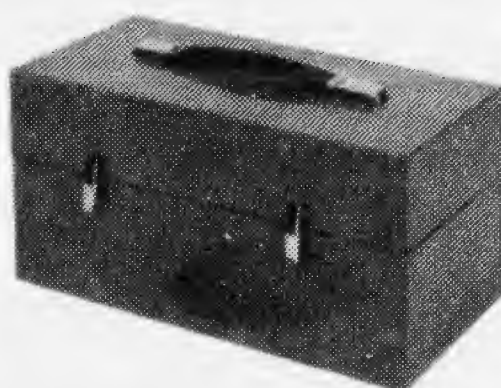
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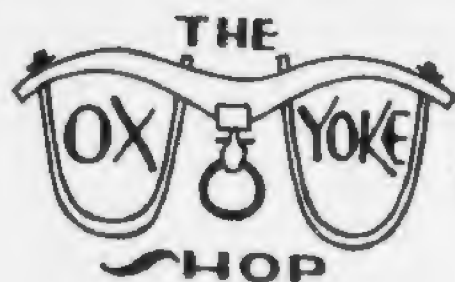
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CALLER of the MONTH



Ed Fraidenburg—Midland, Michigan

IT ALL BEGAN IN 1959 in Tucson, Arizona, when Ed and Phyllis Fraidenburg embarked on a series of lessons in square dancing under the direction of Jim and Lillian Stogsdill. Soon Ed was calling and their first club was formed in 1961 from a beginners class. Many of the members of this first club are still dancing. Ed and Phyllis were members of Associated Square Dancers of Arizona and the Tucson Community Square Dance Council during their period of residence in Tucson.

The move to Michigan was accomplished in 1964 and Ed immediately began calling and teaching in the Flint area. He calls for three clubs regularly and has taught at least one beginners' class each year since 1961. Phyllis and Ed teach rounds as well as squares and have a round dance class going at the present time.

The name, Ed Fraidenburg, will be familiar to readers of the Workshop Section of SQUARE DANCING magazine, since he is a regular contributor of square dance choreography to this magazine as well as several other square dance publications.

Ed's first recordings were on the Swinging Square label in 1966. He moved to Top in 1969 and has a number of singing call records to his credit on that label. He travels nationally, calling for club and festival dances and is on the staff at Rainbow Lake Lodge in North Carolina.

Ed and Phyllis have two children, son Mark and daughter Sara, who round dances with Dad. Their hobbies are riding trail bikes and square dancing whenever possible. "Home" is Midland, Michigan.

"One of the greatest assets of square dancing (in addition to the dancing itself) is the kind of people attracted to it," says Ed. He adds, "I only wish this could be the 'Caller's Wife of the Month' since Phyllis does most of the work and receives very little credit."

(LETTERS, continued from page 3)

sure to join the class where the "good" caller is teaching.

Name Withheld

Dear Editor:

It finally happened—June and Bud Utrecht missed a Suburban Eights dance! For 13 years these two made every dance the club has sponsored. More than this, they were charter members, served in several official capacities and always served as unofficial greeters . . . Challengers of this record should be advised that Bud and June are currently on their way to establishing a second (and longer) perfect attendance record.

Sade and Ken Johnson
Wauwatosa, Wisconsin

Dear Editor:

All callers seem to think it is terribly hard

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to keep up the number of dancers they would like to have. Won't they ever realize that they are to blame for losing what they have had with all the fancy calls that mean nothing unless people constantly workshop all the time. If a dancer misses two or three dances he is out. In our own area my wife and I are the only ones still dancing out of what was a very nice club in 1963. The others all say they would like to dance but they can't with all these crazy calls. And new people won't come because they have heard ex-dancers

express this thought.

C. H. Conant
Charlotte, Michigan

Dear Editor:

You may not be able to use this photo on your Fashion Feature page, but here's a design for Expectant Mothers who wish to continue dancing. The dress was made by one of our club members, Mary Robbins, and is modeled by Ruby Sears, who was six months along when the photo was taken.

The trick is an Empire waistline which per-

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mits the full skirt and allows for expansion without raising the hemline of the dress. After the baby has arrived the dress can be altered by cutting off and regathering the skirt at the normal waistline and worn with the detachable braid belt and a blouse of the lady's choice.



We really enjoy your magazine and look forward to your fashion tips each month. Due to our distance from any dance clothing shops, most of us sew our own dresses and all suggestions are greatly appreciated.

Eve Collais
Juneau, Alaska

Bless you, ladies. More power to you and your ingenuity!—Editor

Dear Editor:

I'm writing on behalf of a traveling doll

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Chuck
Bryant



Beryl
Main

called Sally Sansome, whose home club is in Old Orchard Beach, Maine. Sally was last heard from while visiting in West Palm Beach, Florida in February of 1973. The doll's mistress thought she'd hear from many clubs and could make a diary of Sally's travels, but so far only two clubs have been heard from. Any club knowing of Sally's whereabouts please contact the writer.

Helen Morris
Portland Avenue, Box 817
Old Orchard Beach, Maine 04064

IN MEMORIAM

Joining with many square dancers, we extend our condolences to the families of Max Shupe, caller/teacher from Seattle, Washington, and Norman Viken, long-time dancer from Minneapolis, Minnesota. Both passed away in October, 1973.

(CONTRAS, continued from page 18)

Antrim and Bennington, the identical dance was known as "Lady Washington's Reel." Why the difference in that short distance? Who knows? The first notation that has been brought

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to my notice is in a book published in 1890 "Prompting, How to do it" by John M. Schell. It is probably a development of the earlier dance, "Lady of the Lake," which may be found in most of the Howe "Ball-Room Hand Books."

Another difference between dances in the country towns and the city balls may be noted in a Howe book of 1858: "The etiquette of the ball room differs in the city from that of the country. A gentleman may ask any lady to dance with him at a Country Ball, and after an introduction may enter into conversation or

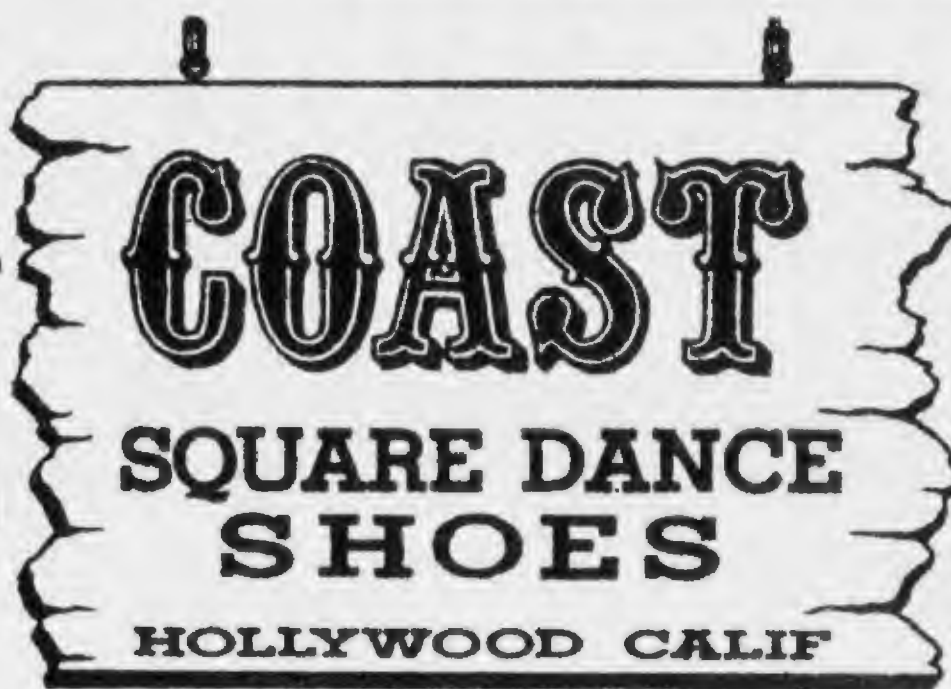
promenade with her round the hall, without being considered guilty of the least presumption in so doing. But, in the city, a regular introduction must take place before the gentleman can be entitled to offer himself as a partner, and though he may be intimately acquainted with the lady, it would be but proper for him to ask the consent of the gentleman accompanying her, as well as the lady herself."

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SINGING CALLS

HELENA POLKA — Scope 571

Key: C and F Tempo: 130

Range: HD

Caller: Jeanne Moody

LD

Synopsis: (Opener, to be done after each figure) Sides face grand spin (First Figure) Four ladies chain — chain back — four men star left once around — meet partner curlique — left allemande — weave ring — promenade (Second Figure) Left allemande — do sa do — four men star left once around — meet partner do sa do — left allemande — weave ring — promenade (Third Figure) Four ladies chain — join hands circle left — ladies center — boys sashay — circle left — ladies center — boys sashay — left allemande — weave ring — promenade (Alternate Figure to use in place of grand spin) Sides face grand square — ladies center back to back — boys promenade outside — meet partner turn her by left — corner right — partner left all the way

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

around — square your sets.

Comment: A tune with a Polka beat and a sing-along spot for the dancers. Good polka band type accompaniment from Accordion, Piano, Bass and Drums. Four different patterns are suggested, so it will take a little work.

Rating: ☆☆☆

THE LAST BLUES SONG — Bogan 1256

Key: A Flat **Tempo:** 132 **Range:** HC
Caller: Lem Gravelle **LC**

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — side two right and left thru — square thru four hands — do sa do corner — spin chain thru — girls circulate — girls turn back — promenade.

Comment: A swinging blues number with Clarinet, Xylophone, Piano, Drums, Bass and Guitar recorded at a good clip. Dancers will really move on this one. Rating: ☆☆☆

GO HIDE JOHN — Lore 1143

Key: G **Tempo:** 130 **Range:** HD
Caller: Don Whitaker **LC**

Synopsis: (Break) Four ladies promenade all way around — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) One and three flutter wheel — square thru four hands — circle four with outside two — break make a line — curlique — all eight curlique — right hand star turn it half — boys turn back — swing that girl — promenade.

Comment: Country western type song and ac-

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Monday Morning Secretary	Red Boot 140
Bad Bad LeRoy Brown	Wagon Wheel 212
Daisy A Day	Kalox 1146
Sweet Gypsy Rose	Dance Ranch 621
Tie A Yellow Ribbon 'Round	
The Old Oak Tree	Blue Star 1947

ROUND DANCES

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Rating: ☆☆☆

I LOVE YOU TRUE — Wagon Wheel 213

Key: F Tempo: 132 Range: HC
Caller: Jerry Haag LF

Synopsis: Complete call printed in Workshop.

Comment: A basic rhythm number. Not much supporting melody though Trumpet, Guitar, Bass, Drums and Piano give good beat.

Rating: ☆☆☆

GRANDMA HARP — Blue Star 1964

Key: F Tempo: 130 Range: HC
Caller: Johnny Wykoff LC

Synopsis: (Break) Circle left — left allemande corner — partner box the gnat — ladies promenade inside — turn partner by right full around — left allemande — promenade (Figure) One and three do sa do — swing thru — star thru — circle up four — break to a line — go up and back — pass thru — tag the line — leaders turn back — eight chain five across — swing corner — promenade.

Comment: A Harmonica and Fiddle number that is backed up by Drums, Guitar and Bass. Good action with a little different twist. Will keep the dancers moving.

Rating: ☆☆☆

MOCKINGBIRD HILL — Red Boot 147

Key: G Tempo: 130 Range: HC
Caller: Stan Burdick LB

Synopsis: (Break) Allemande left — grand right and left — meet own box the gnat — weave wrong way back — meet her again box the gnat — men star left once around — turn partner right — left allemande — promenade (Figure) Side two ladies chain across — heads pass thru — around one make a line — up to middle and back — pass thru — wheel and deal — girls in middle — slide thru — star left once around — same one turn by right — corner swing — new corner allemande — back and promenade.

Comment: A familiar song of a few years ago

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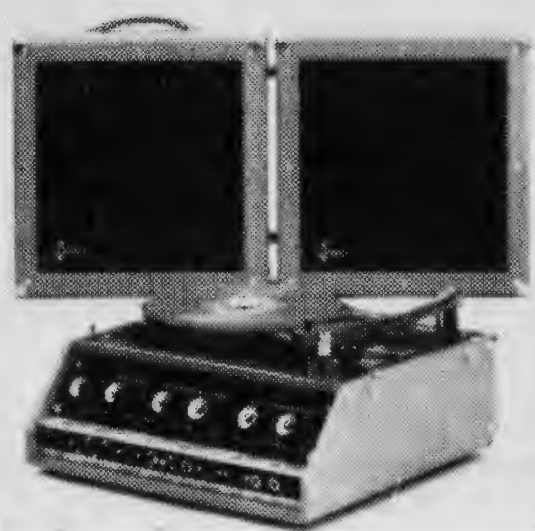
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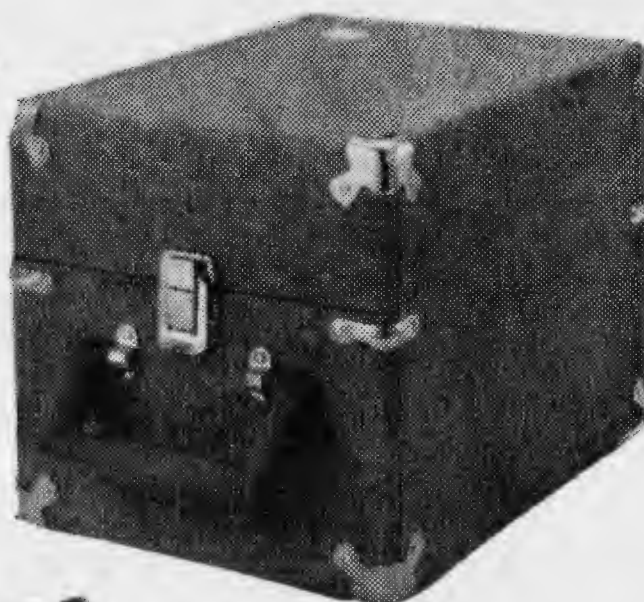
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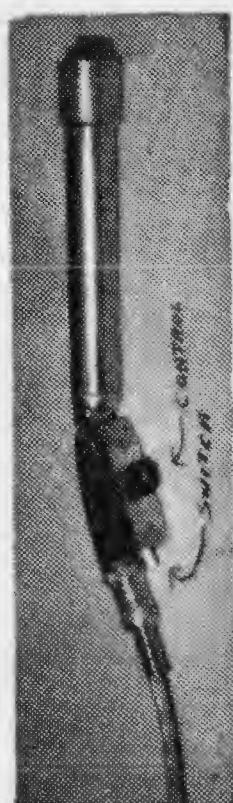
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- 1968 — Crying On My Shoulder Caller: Marshall Flippo, Flip Inst.
- 1967 — Country Sunshine Caller: Al Brownlee, Flip Inst.

- 1966 — Slippin Away Caller: Bob Rust, Flip Inst.

- 1965 — Harper Valley, P.T.A. Caller: Bob Rust, Flip Inst.

BOGAN

- 1256 — The Last Blues Song Caller: Lem Gravelle, Flip Inst.
- 1255 — Sweet Maria Caller: Wayne Baldwin, Flip Inst.
- 1254 — Remember Me Caller: Skip Stanley, Flip Inst.

DANCE RANCH

- 622 — Red Rubber Ball Caller: Ron Schneider, Flip Inst.
- 621 — Sweet Gypsy Rose Caller: Ron Schneider, Flip Inst.
- 620 — Dream A Little Dream Caller: Jim Mayo, Flip Inst.
- 619 — The World I Use To Know Caller: Frank Lane, Flip Inst.

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- 1359 — Silver Dollar Caller: Bobby Jones, Flip Inst.
- 1358 — Blue Of The Night Caller: Allie Morvent, Flip Inst.

LORE

- 1144 — Take Your Girlie Promenading Caller: Stan Ruebell, Flip Inst.
- 1143 — Go Hide John Caller: Don Whitaker, Flip Inst.
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LS-5021 Raining Rain Here This Morning By: Randy Dougherty
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with a Guitar, Banjo, Harmonica, Drums and Bass accompaniment. Good basic action pattern.
Rating: ☆☆☆

HELLO MY HONEY — Scope 570
Key: C Tempo: 128 Range: HB
Caller: Earl Rich LA

Synopsis: (Break) Four ladies promenade once around — swing partner — join hands circle left — allemande corner — weave ring (Figure) One and three pass thru — separate around one — make a line — go up and back — curlique in front — circulate two times — men run right — substitute — square thru three quarters — swing — left allemande —

promenade.

Comment: An old familiar show tune with Guitar, Drums, Xylophone, Bass, Banjo and Piano doing a good job. The contemporary action is well timed.
Rating: ☆☆☆

RED RUBBER BALL — Dance Ranch 622
Key: G Tempo: 130 Range: HC
Caller: Ron Schneider LB

Synopsis: (Break) Walk around corner — see saw own — men star right once around and pass own — allemande left — ladies star — men promenade — allemande left — men star — girls promenade — left allemande — grand right and left — meet own promenade

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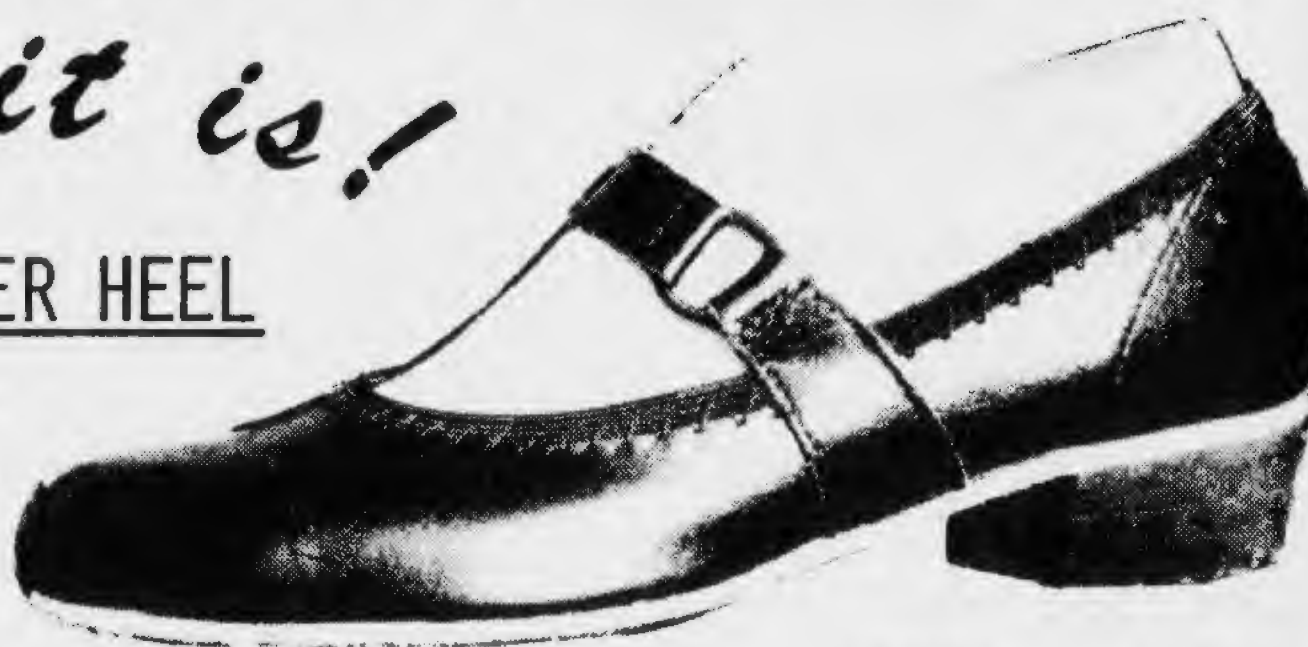
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(Figure) Heads promenade halfway — sides square thru four hands — spin chain thru — girls circulate two times — boys run — bend the line — slide thru — pass thru — swing corner — promenade.

Comment: A good moving tune with a little different phrasing. It will take a little work but it could be worth it. An active pattern keeps the dancer as well as the caller moving.

Rating: ☆☆☆

DON'T FIGHT THE FEELINGS OF LOVE — Lightning S 5019

Key: G **Tempo:** 130 **Range:** HD
Caller: Lem Smith **LG**

Synopsis: Complete call printed in Workshop.

Comment: A good downbeat tune for a square dance pattern that moves for all eight in the square.

Rating: ☆☆☆

ANGEL EYES — MacGregor 2136

Key: A Flat **Tempo:** 130 **Range:** HC
Caller: Ralph Hill **LB Flat**

Synopsis: (Break) Four ladies promenade inside — right hand swing partner — corner allemande — home box the gnat — pull by — left allemande corner — weave ring — meet own do sa do — promenade (Figure) One and three into middle and back — swing thru — turn and left thru — same two flutter



Glenn Turpin

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wheel — star thru — pass thru — corner do
sa do — swing this corner — promenade her.
Comment: A good lively song to sing with a
boom-chuck accompaniment. Nice bouncy
beat and a well-timed pattern.

Rating: ☆☆☆

MY INDIANA GIRL — Hi-Hat 429

Key: D Tempo: 130

Range: HD

Caller: Ernie Kinney

LB

Synopsis: Complete call printed in Workshop.

Comment: A good melody with well timed
action pattern. Fine instrumental backup by
Piano, Guitar, Banjo, Bass, Drums and
Clarinet.

Rating: ☆☆☆

(We're so sorry we did not receive this in time
for the December issue.)

WHITE CHRISTMAS #2 — Red Boot 150

Key: C

Tempo: 130

Range: HD

Caller: Don Williamson

LB

Synopsis: (Break) Sides face grand square —
heads face grand square — (Alternate Mid-
dle Break) Allemande left — own do sa do
— gents star left once around — pick up
partner arm around star promenade — girls
step out backtrack — meet own box the gnat
— pull by — left allemande — promenade
(Figure) Heads right and left thru — flutter
wheel full around — sweep a quarter more
— pass thru — star thru — right and left

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thru — flutter wheel full around — sweep a
quarter more — pass thru — trade by —
swing corner — promenade.

Comment: A familiar Christmas song stepped
up to square dance tempo. Easy action pat-
tern for most dance levels. Rating: ☆☆☆+

TOP OF THE WORLD — Windsor 5022

Key: E Flat Tempo: 128 Range: HB Flat
Caller: Shelby Dawson LE Flat

Synopsis: Complete call printed in Workshop.

Comment: A top seller in pop records. It has a
nice flow to the song and a well-timed action
pattern. Check the range, it is a pretty good
one. Rating: ☆☆☆

CALLING BY THE RIVER — Strato-Sound 102

Key: F, G and A Tempo: 136 Range: HE
Caller: Roy Hawes LC

Synopsis: (Break) Four ladies promenade once
around — curlique — boys run right — girls
turn back — left allemande — do sa do —
left allemande — weave ring — do sa do —
promenade (Figure) One and three prom-
enade half way — lead to right — do sa do
— swing thru two by two — boys run to
right — bend the line — right and left thru
— slide thru — square thru three quarters —
swing partner — promenade.

Comment: A bouncy number that moves right
along. Lively music from Drums, Fiddle,



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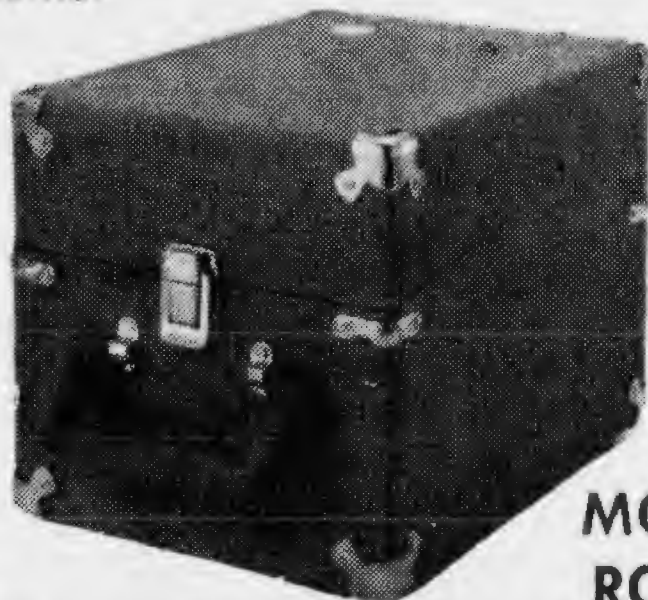
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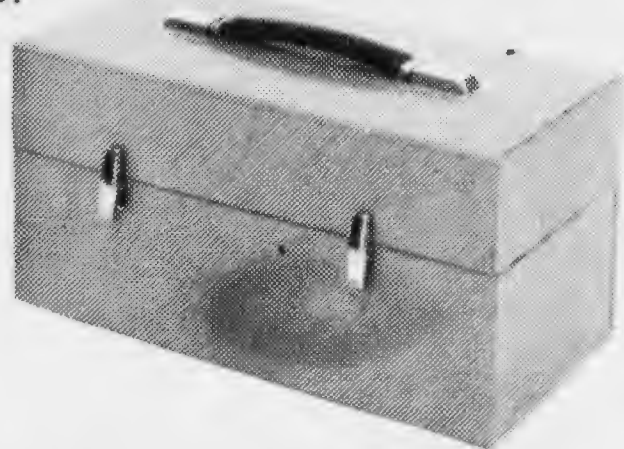
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KEEP ON TRUCKIN' — Lore 1142

Key: F

Tempo: 132

Range: HC

Caller: Bobby Keefe

LC

Synopsis: (Break) Sides face grand square — left allemande — weave ring — meet own do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — walk and dodge — wheel and deal — center pair zoom back — centers pass thru — swing corner — allemande new corner — — promenade.

Comment: A little different type of song with good accompaniment from a singing Fiddle, Steel Guitar, Drums, Bass, Piano and Banjo. Fine action pattern for good level dancing.

Rating: ☆☆☆

GOODTIME CHARLIE'S GOT THE BLUES —

Red Boot 146

Key: F

Tempo: 130

Range: HC

Caller: Ted Fry

LF

Synopsis: (Break) Circle left — allemande left — allemande thar — forward two — four gents star — shoot the star — weave by two — swing partner — promenade (Figure) Heads square thru — with sides right hand star — heads star left — corner do sa do — swing thru two by two — boys trade — swing corner — promenade (Alternate Figure) Heads square thru four hands — corner do sa do — swing thru two by two — girls fold — peel the top — right and left thru — square thru three quarters round — swing corner — promenade.

Comment: Country type music with Banjo, Guitar, Drums, Harmonica and Bass. Lively basic pattern with an alternate using Peel the Top.

Rating: ☆☆☆+

JAMBALAYA — Mustang 158

Key: G

Tempo: 132

Range: HG

Caller: Nelson Watkins

LG

Synopsis: (Break) Four ladies chain across — rollaway — circle — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads



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square thru four hands — corner do sa do — swing thru — boys trade — star thru — California twirl — square thru three quarters — swing corner — left allemande — promenade.

Comment: A familiar Bayou number that keeps coming back with a little different pattern and instrumental accompaniment.

Rating: ☆☆☆+

DON'T FORGET TO TOUCH THE MORNING —
Lightning S 5018

Key: C Tempo: 130 Range: HC

Caller: Rex Coats LC

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande

— curlique — girls promenade inside once around — swing partner — left allemande — promenade (Figure) One and three square thru four hands — right and left thru — rollaway — curlique — boys run right — square thru three hands — left allemande — do sa do — corner swing — promenade.

Comment: A country western style song with an active contemporary pattern and music by Piano, Drums, Banjo, Guitar and Bass.

Rating: ☆☆☆+

GOOD NEWS — Wagon Wheel 214

Key: C Tempo: 132 Range: HC

Caller: Jerry Haag LC

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Comment: A good flowing song with an easy going pattern. Could be a good relaxer.

Rating: ☆☆☆

YOU CAN HAVE HER I DON'T WANT HER — Red Boot 148

Key: F and G

Tempo: 132

Range: HD

Caller: Ralph Silvius

LC

Synopsis: (Break) Four ladies chain — four couples flutter wheel — circle up eight — left allemande — weave ring — do sa do — promenade (Figure) Heads star thru — pass thru — circle four — make a line — up to middle and back — star thru — swing thru — boys run right — tag the line — wheel and deal — swing thru — swing corner — promenade.

Comment: A nice bouncy number with an easy beat and an active pattern. Guitar, Drums, Banjo, Bass and Harmonica provide lots of music.

Rating: ☆☆☆

(More Reviews on page 70)

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BACK IN YOUR OWN BACK YARD — Scope 569

Key: E Flat Tempo: 130 Range: HB Flat

Caller: Dick Waibel LA

Synopsis: (Break) Four ladies chain — ladies grand flutter wheel — go halfway round — forward eight and back — left allemande — bow — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run right — flutter the line — girls trade — couples trade — bend it — right and left thru — slide thru — swing corner — promenade.

Comment: A popular number of a few years ago with a good melody and full orchestra

accompaniment. Pattern uses Flutter the Line. The dancers will be kept moving.

Rating: ☆☆☆

COME EARLY MORNING — Red Boot 145

Key: B Flat Tempo: 134 Range: HD

Caller: Jim Coppinger LB Flat

Synopsis: (Break) Circle to left — left allemande — home box the gnat — four girls promenade once inside — box the gnat — right and left grand — do sa do — promenade (Figure) Heads promenade three quarters — two and four right and left thru — circle four make a line — right and left thru — curlique — circulate — boys run right —

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Rating: ☆☆☆

HOEDOWNS

REBERT — Red Boot 301

Key: F

Tempo: 136

Music: Red Boot Sound—Trumpet, Guitar, Bass, Drums, Harmonica

CANDY — Flip side to Rebert

Key: G

Tempo: 136

Music: Red Boot Sound — Harmonica, Guitar, Bass, Drums, Banjo.

Comment: Swinging western jam session type of hoedown with a lot of music at a good clip.

(SINGLES, continued from page 23)

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shall be first warned and then dropped at failure to cooperate." And when considering dissolution (a situation which would appear unlikely with such a successful venture) the club has had the forethought to add this Article: "Funds received from the sale of all assets at the time of dissolution shall, after all obligations of the club have been paid, be donated to a recognized charity . . . as decided on by the active members of the club."

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(NOSTALGIA, continued from page 31)

dance is over and who have to be virtually "swept out" so that the place can be locked up. These are the people who have caught the real spirit of square dancing. They are complimenting the caller who has helped to give them the fun and who has helped to bring them together with such wonderful friends.

(Jan. 1959) We can't help but feel that a stamp honoring the American Square Dance would be widely accepted and would be in

exceptionally good taste . . . If an appropriate date of issue were needed—why not time it with the National Square Dance Convention? . . . We have written the Postmaster General and would encourage any other interested group to do the same. □ (Feb. 1959) With the nation's business outlook focused squarely on a more and more devalued dollar . . . the biggest entertainment-recreation dollar value continues to be square dancing. □ (June 1959) Often clubs and associations feel that a healthy pocketbook is sure proof of their effi-

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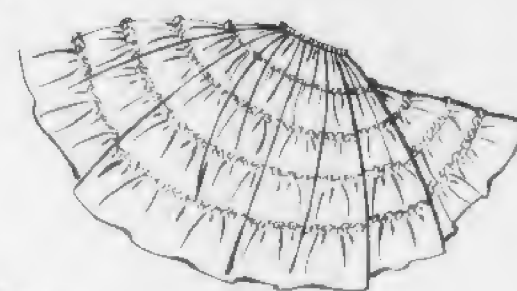
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ciency. Sometime or another they will realize that they cannot measure their success in terms of money.

(Sept. 1959 — Joe Lewis) "How would I qualify a caller? Just this, that he has been the caller for a successful square dance club. To me a successful club is one in which about fifty percent of its members are three-year members. Club dancing is the backbone of the whole activity and when a man does not know club calling, he just does not know square dancing." □ (Oct. 1959) We've often

wished that there existed some code of ethics that pertained to dancers just as there is one for callers . . . We believe that any code should start with the Golden Rule, not to be dramatic, but because we believe that this is the true foundation of the square dance feeling. Next, if we're to have a personal pledge, we might include the following: (1) I will not bring into the square dance movement anything that could harm it or misrepresent it in any way; (2) I will say nothing about the square dancing hobby, or other square danc-

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ers, unless I can say something good; (3) I recognize that square dancing is dependent upon cooperation rather than competition; (4) I will do what I can to bring newcomers into square dancing; (5) I recognize that pettiness and bickering can undermine the foundations of our hobby and I will do all within my power to stay clear of such inharmony; (6) I will personally do what I can to further the activity by promoting square dancing in the proper spirit.

(Nov. 1959) Because of the type of activity

square dancing is it is not a simple matter for anyone to lay down ground rules and hope that they will be followed. It does make sense, however, for everyone who agrees that something should be done to voluntarily adopt a plan that could lead away from misunderstanding and confusion . . . To start things out, we are going to suggest a list of basics in a sequence of teaching that has been proven and tested for a number of years. □ (Dec. 1959 — Arnie Kronenberger) "There is possibly less need for the traveling caller



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today than in the early 50's when square dancing was in its more formative stages in many parts of the country. Without the traveling caller . . . the spread of square dancing would not have been as rapid as it was . . . his workshops, dances and clinics helped to make dancing nationally more uniform . . . today his function remains as an element of variety, which helps to maintain enthusiasm and interest across the country.

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that "humble" beginning, a group formed of piano, fiddle, wash-tub bass and lead guitar began, soon to be joined by a set of drums and a rhythm guitar. Over the years the instrumentation has changed slightly and now includes an electric bass (gone modern from the wash-tub) and an accordion. One of the former Cross Cats has since formed her own square dance band and also plays in the Seattle area. The Cross Cats currently enjoy accompanying dances in British Columbia, Oregon and Washington and seem to have most of their time booked for the next few

years. They have recorded on Scope and Aqua labels and present their own annual Cross Cat Strutters Ball each January. Badges, indicating the wearer has danced to the Cross Cats, are worn from California to Alaska and as far away as Texas.

DEADLINES! DEADLINES!

This being the first issue of a brand new year, we thought it an appropriate time to once again remind readers of **SQUARE DANCING** magazine that deadline for copy for a particular issue is two months (that's sixty days) prior to date of issue. So, if you

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have dates, etc. that you'd like to have published, submit them in plenty of time to meet our deadline. Thanks!

(WORLD, continued from page 37)

started on the 17th with an open house and lessons have been started for teens so the youth will have their own club upon graduation.

Texas

Mid Valley Squares of Weslaco is a club of Winter visitors to the area. The group dances every Monday night to the calling of "Van" Vandever. They are also holding a Sugar Cane

Festival Dance on February 25th. For information call (512) 968-8476.

England

The Up-to-the-Centre Square Dance Club of London announces that the Summer Jamboree 1975 of the European Association of American Square Dance Clubs will be held on the third weekend of July, 1975 in London. Although 1975 is far in the future, the date and place is being announced so that any touring dancers interested in the Jamboree may make their plans to attend well in advance. For further information contact Mau-



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rice Oliver, 15 Barnhill Rd., Hayes, Middlesex UB4 9AP, Great Britain.

Germany

The Glow Worms Square Dance Club of Worms, Germany, received the "Hard Times Traveling Trophy" from Square Busters, Waynetown, Indiana, on the occasion of a tour to England by the club's caller. The trophy will be presented at the Winter Jamboree of EAASDC to the club traveling the greatest distance to attend the Jamboree.

Washington

A factual and pictorial three-page spread in the September 23, 1973 edition of the Record-Chronical of Kent gave a tremendous boost to square dancing and tied in beautifully with the observance of Square Dance Week in the area. The stories and pictures portrayed the activity as it truly is and covered all aspects from one-night-stands through beginners' classes and into club dancing. All ages of square dancing—seven year olds to senior citizens—were mentioned in the article, which was aptly titled "Happiness is Square Dancing."

Nebraska

When the Elks Club in North Platte acquired a new home, enterprising square dancers in the area made arrangements to rent the old Elks Ballroom and it is now called Promenade Hall. The hall dances 20 squares comfortably, includes men's and ladies' lounges and a kitchen and the rent is reasonable. It is on the third floor, which presents a problem to some of the dancers who are unable to climb stairs. All square and round dance workshops and dances are held at Promenade Hall (except for area and state festivals) and it is maintained for square dancers only.



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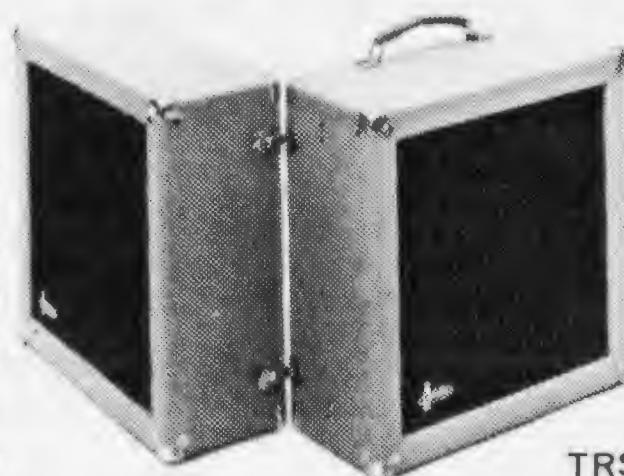
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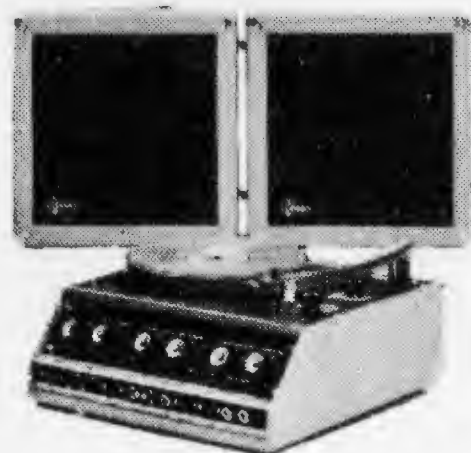
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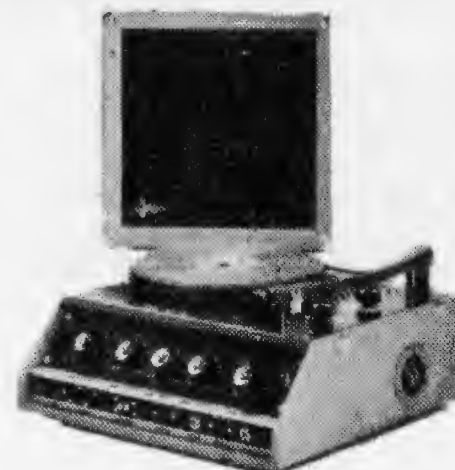
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- Jan. 19—E. Central Iowa Fed. S/D, Teamsters Union Hall, Cedar Rapids, Iowa
- Jan. 25-26—K.C. Callers Festival, National Guard Armory, Kansas City, Mo.
- Jan. 25-27 — Imperial Valley S/D Festival, Central Union Hi School, El Centro, Calif.
- Jan. 25-27—S/D Vacation Weekend, French Lick-Sheraton Hotel, French Lick, Indiana
- Jan. 26—Centennial Jamboree, St. James Centre, Winnipeg, Manitoba, Canada
- Jan. 26—Austin S & R/D Council Dance, Ath-

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letic Club, Austin, Texas
 Jan. 26—Robbie Burns Nite, St. Giles Church Hall, Prince George, B.C., Canada
 Jan. 27—Swing Thru's Annual Marshall Flippo Dance, Bayard, New Mexico
 Feb. 1-3—10th Annual Aloha State S/D Convention, Honolulu Internat'l. Center, Honolulu, Hawaii
 Feb. 2—N.E. Kansas Festival, Topeka, Kansas
 Feb. 8-9—Gatlinburg Snowbird Jamboree, Gatlinburg, Tennessee
 Feb. 8-9—19th Annual Sweetheart Festival, King Edward Hotel, Jackson, Miss.
 Feb. 8-9—13th Annual Okefenokee Square-Up, City Auditorium, Waycross, Ga.
 Feb. 8-10—Kross Roads Square Rama, Convention Center, Fresno, California
 Feb. 8-10—Southern Hemisphere S & R/D Convention, Christchurch, New Zealand
 Feb. 9—Tri-State Single S/D Jamboree, Oak Park YMCA, Oak Park, Illinois
 Feb. 9—Village Squares 3rd Annual Festival, Hi School, Stuart Drafts, Va.
 Feb. 15-17—S/D Vacation, French Lick-Sheraton Hotel, French Lick, Indiana
 Feb. 15-17—2nd Annual R/D Festival, Que-

chan Hall, Ft. Yuma Indian Comm. Center, Yuma, Az.
 Feb. 15-17—Checkerboard Squares Almond Blossom Festival, Durham, California
 Feb. 16—Sagebrush Shufflers Annual Bum Dance, Mt. Home, Idaho
 Feb. 17—2nd Annual Sweetheart Ball, Tecumseh Comm. Center, Tecumseh, Michigan
 Feb. 22—Winter Jamboree, Ryerson School, Fort Richmond, Manitoba, Canada
 Feb. 22-23—2nd Smokyland Winter Festival, Gatlinburg, Tennessee
 Feb. 23—Youth Festival, National Guard Armory, Kansas City, Missouri
 Feb. 23—N.E. Kansas Festival, Topeka, Ks.
 Feb. 25—Sugar Cane Festival Dance, Weslaco, Tex.

IDEA FOR A CLUB PROJECT

A group of square dancers in San Antonio, Texas have "adopted" the Holland Windmillers Square Dance Club of Soesterberg. As a part of this adoption they have supplied the members with used square dance clothing. Here's a good idea for a club project that would aid dancers in areas outside the boundaries of North America.



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GRUNDEEN'S WORLD of SQUARE DANCING

Somehow the callers that Frank and Ethel have known have been "hot" on new movements, "live" music and white (for the good guys) cowboy hats.



"Martha!! I got it! I got it! This is one they'll never be able to dance, by gad!!"



"Hold everything folks—here's a brand new allemande figure just wired in from a little town in Kansas."

Every once in a while somebody will write in and ask us how Frank keeps getting all the ideas for his cartoons. Perhaps the best way to explain it is that Frank just "tunes in" to the common little happenings on a dance floor and with that special knack of his, comes up with something both humorous and human.

EVIDENTLY YOU ENJOYED GOING BACK in time with us via Frank Grunden Cartoons (see the November, 1973 Anniversary issue of SQUARE DANCING magazine). From your letters we gather that you'd like another glimpse of the Grunden humor so here's a collection that old timers may remember and newer dancers may find just as timely today as when they first appeared sometime during the last 25 years.



"Don't get nervous dear, but I think the scouts from Hi-Level Squares are giving us the once over."

Being an extremely "down to earth" person, Frank tends to be a bit critical of snobbishness in both dancers and clubs.



"Actually, our altitude is only four inches but the level of dancing here makes these mandatory."

No written editorial even begins to accomplish what Frank can do with a single cartoon. This commentary on gimmick groups and "way out" badges brought in a lot of letters when it appeared in 1958.



"Their leader, here with the microphone, says they're trying to qualify to be idiots."

"Rough dancing," inconsiderate dancers, Frank tells it like he sees them.



"That's Carol Ann . . . There's one gal who knows how to handle rough dancers."

After more than 25 years of dancing and working with us on the magazine, Frank and Ethel still manage some dancing. In addition, you may still notice the Grunden touch with the daily, syndicated Donald Duck comic strip.



"May my tongue drop out the next time I call—men run."

"What would square dancing be if it wasn't fun?" asks Frank. We think we see him pictured in many of his cartoon creations.



And, finally, some of our favorites are the "classics" that need no caption to tell the story.

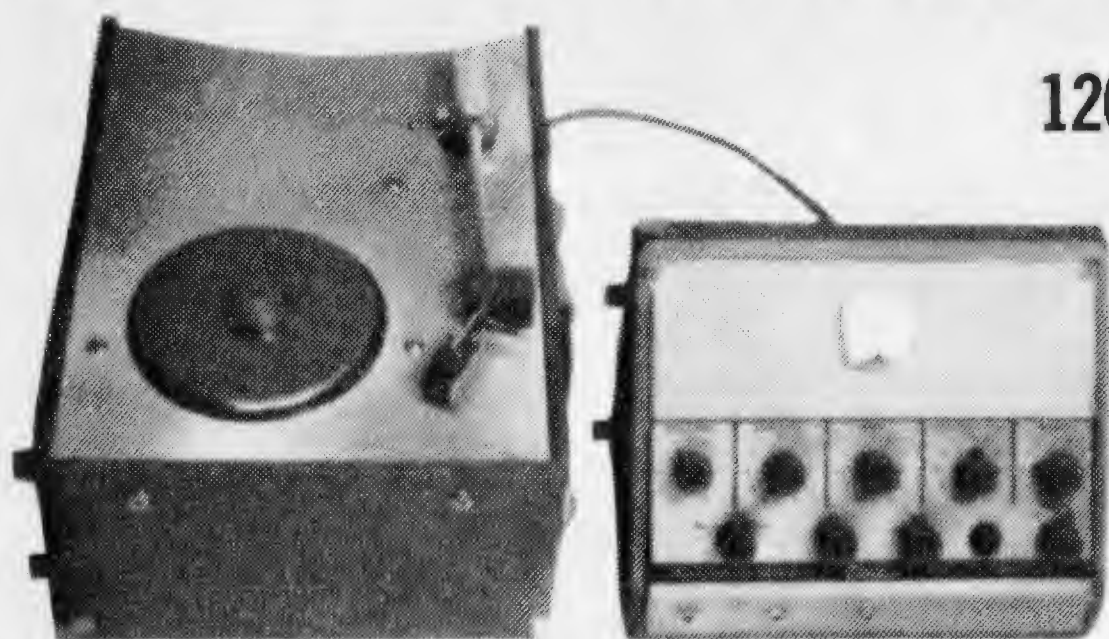


fashion feature



Ring in the New Year with this pretty party dress designed and worn by Brenda Mills of Le Grand, California. Bold flowers in shocking pink, orange, yellow and shades of green, grey and blue are strewn over a black background of a polyester screened fabric. The pattern speaks for itself; no trim needed. As a tip to you who sew, the dress has twelve gores and gathered cap sleeves.

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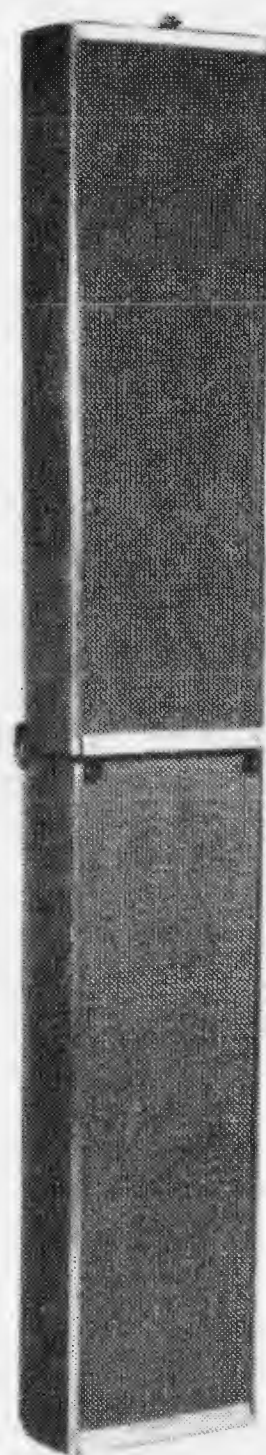
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Remote Music Adapter for EV-631A and P-240M Amplifier	25.00

P-120M1 System

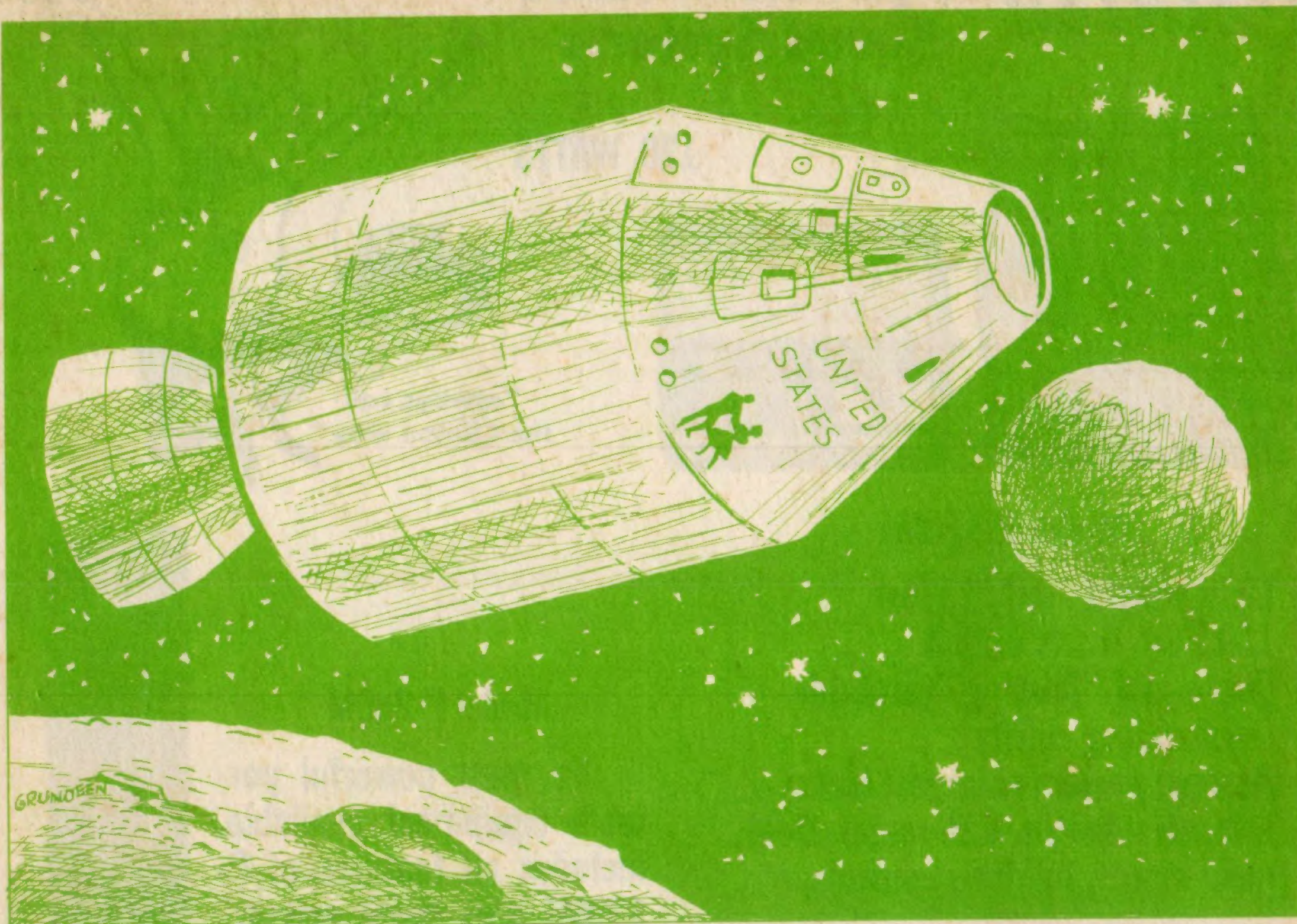
P-120M1 Amplifier (Blue)	\$395.00
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